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ABSTRACT

This book is designed to assist those who work with non-English dominant students by providing resource information relevant to second language teaching and learning. The articles in the series encompass both theory and practical learning techniques in six general topics. The third text of the series includes five articles on reading and writing. The first, "Reading as Skill, Structure, and Communication," by Charles W. Kreidler, discusses the four major skills that reading requires: eye movement, visual discrimination, association, and interpretation. The second article, "Reading in ESL," by Pat Rigg, suggests general guidelines for increasing reading proficiency of ESL students based on a research project that studied reading of ESL speakers. The third article, "Communication Techniques and Teaching Reading," by Barbara Freed, relates oral communication to reading. The fourth article, "Teaching Composition in the ESL Class: What We Can Learn from Research in the Teaching of English," by Vivian Zamel, explains the methodology for teaching composition in the second language classroom. The fifth article, "Teaching Writing in the ESOL Classroom: Techniques of Controlled Composition," by Christina Bratt Paulston, examines some basic concepts in teaching composition and studies classroom procedures and techniques of controlling composition. Appended are a list of abbreviations and definitions used in the book and a list of materials and services available from the Bureau of Bilingual Education, New York State Education Department. (Author/NCR)

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TEACHING ENGLISH AS A SECOND LANGUAGE: PERSPECTIVES AND PRACTICES

A Series of Six Texts

Reading and Writing

THIRD OF A SERIES

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FOREWORD

Teaching English as a Second Language: Perspectives and Practices is designed to assist those who work with non-English dominant students by providing resource information relevant to the processes of second language teaching and learning. The articles encompass both theory and practical learning techniques in six general topics and have been compiled in response to increased interest in the education of learners whose native language is other than English. It is becoming more widely recognized that such students can benefit from formal instruction in English as a second language as well as efforts to maintain and utilize their native language and culture. This series replaces the previous Teaching English as a Second Language Series.

This is the third of a series of six volumes. Other volumes of the series are the following:

Background and Approaches

Speaking and Understanding

Testing

Current Issues in Second Language Teaching

English as a Second Language and Bilingual Education

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TEACHING ENGLISH AS A SECOND LANGUAGE
PERSPECTIVES AND PRACTICES

A Series of Six Texts

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READING AS SKILL, STRUCTURE, AND COMMUNICATION

Charles W. Kreidler

Around the age of six, usually, the native speaker of English in our society begins to learn to read. He undertakes a learning task which, if successful, gives him a new medium of communication, the power to get information-meanings-from a printed page. This ability requires new skills, skills which are partly related to skills he already has as a speaker and hearer of the language- but only partly related. These new skills involve a new structure, for the visual marks on a page are not just random scratches any more than the sounds of language are just random noises in the air. These visual marks have a definite relationship to one another and to the elements of language which they represent.

There is a vast literature dealing with the teaching of reading to native speakers of English.[1] In contrast, the teaching of reading to students for whom English is a new language is a badly neglected area of research and discussion.[2] There is nothing surprising about this scarcity of attempts to deal comprehensively with reading in English when English is a second language. Any approach to a general treatment of the topic must take into account a great diversity of learners and learning situations. A general theory has to be appropriate to children, adolescents, and adults; to those who have no previous experience in reading any language as well as those who are used to reading from top to bottom, from right to left or from left to right; to those who are already literate in a language which uses the Latin alphabet, those who read in another alphabetic system, and those who have learned a nonalphabetic writing system.

All these different conditions seem to require different approaches to reading instruction. And yet the goal is the same for all new learners of the language, and all new learners of the language have common types of difficulty. I think we can find a basis for experimentation and for interchange of ideas and experience by considering these questions. What are the skills required for reading? What is the structure of the English writing system? What approaches or methods have been used for teaching reading to native speakers of English? What previous abilities does the native speaking child have which the new learner of English does not have or does not have to the same degree? My paper is an attempt to find some answers to these questions.

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[1] The most recent survey of the literature is that of Charles C. Fries, *Linguistics and Reading* (New York: Holt, Rinehart & Winston, 1963).

[2] The teaching of reading in English as a second language is dealt with in the following: P. Gurrey, *Teaching English as a Second Language* (London: Longmans, Green, & Co., 1955), chapters 10-15; A. W. Frisby, *Teaching English* (London: Longmans, Green & Co., 1957), chapters 24, 28, 30 and 33; I. Morris, *The Teaching of English as a Second Language* (London: Macmillan and Co., 1953), chapter 9.

We might say that reading requires four major skills: eye movement, visual discrimination, association, and interpretation. Along with these skills one generally learns the conventional names of the letters and the conventional order of letters in the alphabet, but these things are not important in the present discussion.

The term *eye movement* refers to the ability to move the eyes in a conventional way for English, from left to right, back left and down a line, left to right again, and so forth. Because we write in a precise sequence, letter after letter and word after word, we are apt to think that the reader sees items in the same precise sequence. But this is a mistake. Ophthalmoscopic studies have shown that the skilled reader's eyes move in irregular sweeps, pause momentarily, and sometimes move backward. The more skilled reader differs from the less skilled one in just these particulars: the eyes move in bigger sweeps, the pauses are shorter, and there is less regression.[3]

Visual discrimination is the ability to distinguish one letter from another, one word from another, one group of words from another, and the ability to recognize repeated instances of a letter (including capital letter and small letter) as the same, repeated instances of a word or group of words as the same. To distinguish letters is obviously more difficult if the letters are similar, differing only in the arrangement of strokes (like 'p' and 'b' or 'n' and 'u') or in number of strokes (like 'm' and 'n' or 'w' and 'v'). Words are more difficult to distinguish if they are different arrangements of the same letters (like 'united' and 'untied') or if they have similar letters in identical environments (like 'come' and 'cone').

Association is the mental bond formed between visual marks-letters and written words-and the speech sounds which they represent, and the meanings which sequences of speech sounds represent.[4] Association implies the ability to recall sound and meaning immediately on sight of groups of letters.

The reader also needs the skill of *interpretation*, that is, the ability to solve the problem of unlocking meanings by adding together a number of associations. While one can reread a favorite passage any number of times, most reading, like most listening, is partly new experience-but only partly. Most reading, like most listening, is the reception of familiar items in new arrangements which are based on familiar patterns. Items and patterns are familiar; the particular arrangements of items, the particular manifestations of patterns, are new.

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[3]William S. Gray, *The Teaching of Reading and Writing* (Paris and Chicago: UNESCO, 1956), pp. 43-60.

[4]It is, of course, possible to learn to read in a foreign language without being able to speak the language or to comprehend it when heard, that is, to make a direct association between visual forms and meanings without the intermediary of speech. But this kind of reading does not concern us here.

Suppose, for example, we encounter the sentence "The boy went on looking for the money he had lost." Our ability to understand the sentence depends on experience with the intricacies of English syntax-something much more than knowing the sound and meaning to be associated with each individual written word-and on our ability to relate the sentence to its total context. Or suppose we meet a word which we have never seen before-"filthy," for example. Our ability to sound it out depends on the associations we have already learned for the individual letters or letter groups in similar positions. If the word sound turns out to be something we already know in speech, our guess is verified by the fact that the word meaning fits into the sentence meaning. All this-and much more-is the skill of interpretation.

What is the structure of the English writing system? A written or printed text is only a partial representation of speech. Vocal qualities-the speaker's tempo, loudness, gruffness, whining, for example, are not represented at all, and stress and intonation are represented only in the crudest way. Consequently, a given text can be read aloud in several slightly different ways-with different kinds of expression, we would say-all equally accurate. Yet the skilled reader finds in a page of print sufficient cues to extract meanings. If this printed page is not a faithful reproduction of what the reader might hear, it must still contain enough to remind him of whatever is embedded in his habits of hearing.

Most of the reminders, of course, are in the sound values of individual letters or groups of letters (the *grapheme-phoneme correspondences*, to use a more technical term). In a perfect alphabetic writing system each grapheme-each letter or sequence of letters-would represent the same phoneme or sequence of phonemes in every occurrence. Nobody needs to be reminded that this is not true for the English writing system. In our orthography the same phoneme may be represented by different graphemes; this is primarily a problem for the writer, trying to recall how a particular sound sequence should be spelled. On the other hand, in our writing system the same grapheme may have different sound values; this is a problem for the teacher, trying to convert marks on paper into familiar sound sequences. Recent studies have emphasized the fact that a great number of words are spelled according to what may be considered regular patterns (for example, 'fat,' 'ten,' 'pig,' 'hop,' 'mud').[5] Nevertheless, an understanding of our writing system requires closer attention to the so-called irregularities of the system.

The accompanying chart illustrates the two kinds of multiple correspondence. If we look at the first kind, the instances in which the same phoneme or phoneme sequence is represented by different spellings, we see that in part the choice of letters is completely arbitrary (A-1), but in part the choice depends on position within the word or with respect to following letters (A-2). Moreover, there are three kinds of regular variation ('y' ~ 'i'; 'e' ~ zero; single consonant ~ double consonant)

[5]This is the position, for example, of Fries, *op. cit.*, and of Robert A. Hall, Jr. *Sound and Spelling in English* (Philadelphia: Chilton Books, 1961), both of whom tabulate the most regular graphemes. A more thorough analysis of the English writing system is provided by W. Nelson Francis, *The Structure of American English* (New York: Ronald Press, 1958), chapter 8, to which I am indebted for much of what follows.

depending on whether the meaning-unit is at the end of the word or not (A-3). Finally some apparent irregularities serve a useful purpose: different spellings for homophonous words show grammatical differences, so that the writer is guided by more than sound and the reader obtains more information than how to pronounce what he sees (A-4).

Then there is the other kind of multiple correspondence, a single graph representing more than one phoneme or phoneme sequence. In part the pronunciation of a grapheme in a particular word seems to be quite chaotic (B-1), but there is some method in the madness. The reader who knows which syllable carries the word stress is better able to figure out the

ON TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES
CHART

A. Same Sounds Represented Differently (a problem for the writer)

1.	get guess	bed bread	valid valley
2.	Tell let	tack kitten cat	toy coin
3.	baby babies	carry carried	happy happiness
	make making	blue bluish	smoke smoky
	big bigger	hop hopped	cut cutting
4.	boys boy's	tax tacks	find fined

B. Different Sounds Represented Alike (a problem for the reader)

1.	bead head	get gem	thin them
2.	imply simply	allow swallow	
3.	social society	Canada Candadian	invite invitation
	I cán I can dó it.	They háve. They could have dóne it.	
4.	the use to use to contrast a contrast an estimate to estimate	a house to house an insult to insult separate to separate	

pronunciation (B-2). Often the pronunciation of a meaning-unit (or *morphene)* depends on the other training-units with which it occurs or the position it has with relation to the sentence stress (b-3). One spelling is sufficient for representing the meaning-unit, even though the pronunciation varies, because the environment of the spelling tells the reader how the graph is to be pronounced-*if* the reader has sufficient experience in hearing and speaking English.[6] Similarly, a pair of related words, differing slightly in pronunciation, may be represented by the same graph (B-4). Again, environment tells the skilled reader what the pronunciation is.

Many different approaches have been advocated and used in the teaching of reading-alphabetic, phonic, word, sentence, narrative, eclectic. These approaches differ in the basic unit taken as the starting point-the letter, the word, the sentence or some larger unit-and in the degree to which the procedure requires piecemeal learning or learning by analogy. Since we can not examine all these approaches here, it will be convenient to look at two diametrically opposite approaches, the "word method" and the "phonics methods."

A word method ("See and say") is a piecemeal attack on association of single word-shapes with the appropriate sounds and meanings. A few words are introduced at a time, each quite different in form and value. A small repertory of words is repeated in as many different arrangements as possible. New words are introduced at a slow but steady rate and are constantly repeated. An example:

> Look. Look, Jane, look. Look at Spot.
> Look at Spot run, Spot can run.
> Run, Spot, run. Run, run, run.

A phonics method, on the other hand, focuses on the single letter value as the basic unit. The attack may be piecemeal, dealing with a single graphic unit in various positions, for example the 'm' in *man, music, come.* Or the attack may be systematic, analogic, as in the methods proposed by Bloomfield [7] and Fries.[8] (Because the term "phonics" has been most often used with reference to a piecemeal attack on phoneme-grapheme correspondences, both Bloomfield and Fries have endeavored to dissociate their more systematic procedures from that name. I see no reason, however, why the word "phonics" can not be used to include both the piecemeal and the analogic procedures.) In the Bloomfield-Fries approaches the child is presented with

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[6]This sort of *morphophonemic representation* is of two kinds, as the chart indicates. First, in the more learned (Latin-Greek) part of our vocabulary there are numerous bound forms *(socio-, econom-, etc.)* which vary in pronunciation according to what affix they occur with *(soci-al, soci-ety, econom-y, econom-ic).* Second, there are some fifty common "function words" *(can, have, for, him, etc.)* which vary in pronunciation according to their position in a sentence, chiefly a matter of whether they are spoken with heavy stress or weak stress.

[7]Leonard Bloomfield and Clarence L. Barnhart, *Let's Read: A Linguistic Approach* (Detroit: Wayne State University Press, 1961).

[8]Fries, op. cit.

constantly changing letters in fixed frames: *bat, cat, fat; can, fan, man; let, met, set, etc.* Sometimes frames are contrasted: *hat, hate, mat, mate, mad, made, etc.* After this introduction to phoneme-grapheme correspondences the repertory of words is put together in sentences, though the resources for making sentences are necessarily meagre in the early states. An example:

Dan had a tan hat. Nan had a fat cat.
Dad can fan Pat. Can Pat fan Dad?

Whether or not these approaches are satisfactory for the native speaking child, they can not be satisfactory for the new learner of English. Word methods and phonic approaches build on language skills which the native speaker already has, but which the new learner of the language can not be expected to have.

The six-year-old child knows an enormous amount of his native language-though he doesn't know that he knows it. He is familiar with the subtleties of intonation melodies and the subtleties of word arrangement. He knows, for example, the difference between *Your mother isn't at home* and *Isn't your mother at home?* He can discriminate the phonemes of his language; he would see no reason why anybody should be confused about the difference between *sheep* and *ship, coat* and *caught, sun* and *sung.* His vocabulary still needs to grow a lot, but it is already large and for each item in it he knows a wide range of meanings, that is, a wide range of possible combinations with other words. The word *take,* for example, is already familiar in such varied uses as *Take your time, Take your elbows off the table, It's time to take your bath, It's time to take your nap, You have to take your cough medicine, We're going to take the bus.* Moreover, he knows the relationship between constructions in the language-the relationship, for example, between *I'm taking it* and *I took it, I didn't take it, I haven't taken it.*

In learning to read, this native speaking child has to acquire eye movement, visual discrimination, and association of visual symbol with sound and meaning. But his skill of interpreting the total sentence sound and total sentence meaning depends largely on his previous experience with the language. Whether he learns the visual shape *take* as a single item or as part of a series *take, make, cake, lake,* he already knows much-unconsciously, to be sure, of the position of this item in various sentences, its power and its contrast.

For the student of English as a second language, reading instruction must be part of the total learning of the language, a systematic reinforcement and extension of the student's still small experience with oral language. Reading materials can not contain haphazard combinations of words, no matter how the words are chosen. The approaches to the teaching of reading which we have discussed above are too likely to introduce haphazard combinations. The sentences *Look at Spot* and *Look at Spot run,* which are juxtaposed in the illustrative sample above, seem to be quite similar, but they are really quite different as sentence types. Or compare these two sentences, taken from a single page of Bloomfield's text: *Hap*

had a nap and *Dad had a map* [9] to the native speaker of English, *had* is the same word in both sentences, but we can not assume that they are the "same" for the foreign student. Reading materials for the new learner need far more attention given to the relationship of word and word, word and sentence, sentence and sentence. I think this might best be accomplished through three kinds of reading practice: sentence reading, word reading, and narrative reading, introduced in that order.

By "sentence reading practice" I mean something like the pattern practice which we use for development of oral skills. The first focus of attention is not a single letter value, nor is it a few words learned as separate items. Rather the focus is the single sentence frame, with words changed in one spot. A typical early sentence frame might be "This is a _____" read with a small number of nouns filling the blank: *This is a house, This is a car, This is a man, This is a woman.* Or, with verbs as fillers, the frame might be "I can _____": *I can walk, I can run, I can swim.* When one frame has been practiced this way, slightly different frames are introduced for practice with the same fillers: *This is not a house. This is not a car, etc.; Is this a house? Is this a man? etc.; We can run, We can swim, etc.; Can you walk? Can you swim? etc.* As new sentence frames and new word fillers are introduced, the frames become longer, combining two or more shorter frames: *The man can swim, The man can read, The woman can read,* etc., and then in contrast, *The man is swimming, The man is reading, The woman is reading,* etc. The number of word fillers and the amount of time spent on a single sentence frame depend, of course, on the oral proficiency and general sophistication of the class, but in any case, no sentence is read which has not been practiced orally before. No attempt is made at this stage to teach letter values. Words which fill the blank are learned as whole units, by piecemeal association. But something else very important is learned-where these words go, what part they have in a total sentence meaning. And the reader begins to develop the skill of seeing whole word groups at once and the skill of reading aloud with the proper intonation and stress patterns.[10]

When students have learned a number of frames and fillers by this method, they are ready to begin word reading practice. Fillers are separated from the frames in which they occur and are grouped in sets which illustrate one spelling principle at a time. These word sets include not only such regular correspondences as *fat, cat, hat;* they also include such irregularities as *get* and *gem, get* and *guess;* they include such variations as *baby, babies, lady, ladies, city, cities,* and *swim, swimming, run, running, sit, sitting,* and at a later stage, such variations as *an insult, to insult, a contrast, to contrast and invite, invitation, combine, combination.* In short, word reading brings every possible contrast encountered in sentence reading to the student's attention, so that he can grasp every analogic principle in the writing system, and also the limitations of this principle.

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[9] Bloomfield and Barnhart, op. cit., p. 63.

[10] A sentence pattern approach in reading instruction for native speaking children is advocated by Carl A. Lefevre, *Linguistics and the Teaching of Reading* (New York: McGraw-Hill Book Company 1964). Lefevre seems, however, to advocate a much more generalized concept of sentence pattern than what is proposed here.

Sentence reading practice aims to develop the learner's eye-sweep and his ability to associate visual forms with sound-meaning combinations. The purpose of word reading practice is to help the learner to discriminate more closely and to grasp the structural principles of the writing system. But the development of skills and the grasp of structure are not all of reading. Our third kind of practice, narrative reading, gives the learner experience with reading as communication, getting meanings from a longer continuous discourse. In narrative reading the sentence frames previously practiced in an orderly fashion come in the haphazard way which is typical of language used in context. The narrative contains the vocabulary already learned, but a few new items and combinations can add interest without creating great difficulty. As the student progresses, isolated sentence reading becomes less important, and narrative reading practice has a longer part in reading instruction. Skill and structural knowledge are put to use for their intended purpose, which is the purpose of any language learning activity, the exchange of meanings-communication.

READING IN ESL

Pat Rigg

For two years, 1973-75, I worked on a research project which studied the reading of four groups of ESL speakers -- Arabic, Navajo, Samoan, and Spanish. The project was carried out at Reading Miscue Research, Wayne State University, under the direction of Kenneth S. Goodman. Ten students in second, fourth, and sixth grades in each language group orally read and discussed two stories each. Tape-recordings of their reading and discussion were analyzed using miscue analysis. Dr. Goodman's report of this research, to be published by the USOE, will present the research findings of this study as an example of an ESL student's reading proficiency, and I want to suggest general guidelines for increasing reading proficiency of other ESL students.

Leila Berry was twelve years old when I interviewed her. She had come to the USA eighteen months previously from Lebanon, and now was in the sixth grade in a regular class. She was receiving no special help in ESL. Like other subjects in this study, Leila was interviewed on two different days: each day she was asked to read an entire story without any help, and afterwards to tell the story as best she could. Here is a copy of the first page of one story Leila read, with all her deviations from the text, her miscues, marked. The marking system underlines any item which is repeated; marks C any miscue which is corrected; marks non-words with a dollar sign--$; marks running starts with RS; marks unsuccessful attempts to correct with UC and uses AC to mark abandoning of the correct form.

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$mightly Tigers $frankins $ancins
West of the mighty river Tigris, in the fragrant garden which was ancient
$persea $ wealfully
Persia, dwelled a wealthy farmer and his family. The youngest daughter of
AC Freedah
the household was called Fareedah.

Freedah's
"Look after the sheep, daughter," said Fareedah's mother on day.
Freedah $suffled RS
Fareedah shuffled along behind the flock, fix her gaze on the far
$=horizons C $alloed
horizon, and allowed the sheep to wander dangerously close to the edge
the step
of a steep cliff.

let
"Stop," cried her mother, running to lead the sheep to safer ground.
can't
"I cannot trust you to do the job well so I shall do it myself."

3. C
2. Th-
1. The n-
That was exactly the result which Fareedah had UC 2. $ deserred 1. de- desired and she went
$=result
to lie in the shade of a fig tree. In fact the lazy girl had $cungly cunningly
avoided all work for many years.

UC 3. $discorage
Freedah's 1. dis- 2. disco-
But Fareedah's mother was not easily discouraged.

(Larson 1966:46)

Leila read the rest of the story with about the same number and kind of miscues. Some of her miscues are obviously due to her being an ESL speaker: "fix her gaze, shad of fig tree." "$Mightly" and "wealfully" suggest possible confusion over the adjectival *-y* and the adverbial *- ly*. But these are only four of the 25 miscues made on the first page. Given Leila's reading on the first page, few teachers would allow her to continue reading, and surely would not expect her to complete the fifteen-page story. Most would conclude that the story was much too hard for her, and she obviously couldn't understand any of it. Leila did finish the story, however, and when she had finished, she was able to relate everything she could remember about it. Her is the portion referring to page one, with only repetitions like "she,

she" and "uh" altered:

> Freedah was a lazy girl. One day her mother told her--No, she doesn't like to do anything, and when her mother told, tell her to do things, she'll make excuse, you know, that she won't do it. And then she told her one day, she told her to take the sheep and stay beside them to see, to let the sheep feed, you know, and she told her, "Don't let him go to danger places." And she took him into a danger place beside the hill, and her mother saw her. And she did that on purpose. Then her mother took over the sheep, and she went and laid down under the tree, fig tree.

Clearly, Leila did understand what she was reading. Her unprompted recall of all the events and characters in the story was as impressive as this excerpt. A closer look at Leila's miscues can indicate how she was able to get so much from the admittedly difficult story. Like other readers, Leila uses information from the grapho-phonic, syntactic, and semantic sub-systems of the language to get meaning from print. Her use of graphic information is demonstrated by the very similar spellings of what she said and what was printed: mightly/mighty, Tigers/Tigris, wealfully/wealthy, suffled/shuffled, step/steep, Freedah/Fareedah, and so on. This indicates that one of Leila's strengths as a reader is her control over the English grapho-phonic system, and her ability to use grapho-phonic information. Leila does not need lessons in letter-sound relationships. Another strength Leila has is her ability to use syntactic information. These examples, like "Jabberwocky" are sometimes meaningless, but are all grammatical English:

Freedah $suffled
Fareedah shuffled along behind the flock.
the step
...the edge of a steep cliff.
$cungly
...the lazy girl had cunningly avoided
Freedah the couch
Fareedah ... went to lounge beneath the tree.
Freedah $crosly.
"Yes, Mother," said Fareedah crossly.

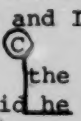
The third type of information Leila uses is semantic. All of the following miscues make sense, as do many of the miscues she makes throughout the story:

the
"Never mind," sighed her mother.
want
I long to wander the hillside...
answered
...the camel assured her.
squiggled Freedah
"Oh," squealed Fareedah.
Freedah this
"Yes," agreed Fareedah, "that is right."
and filled
Fareedah returned to the well to fill the jar.
on
...apple which had fallen to the ground.
father
I believe my mother liked the carpet.
decide
But we can discuss that matter at length...
arrangement
You are not thinking of breaking our bargain.

Leila's miscues, then, show her strength as a reader in her use of grapho-phonic, syntactic, and semantic information. When Leila miscues, she substitutes words that are very similar in spelling to the text's words; her miscues produce sentences that sound like English; her miscues usually make sense. It is not just Leila's ability to get the three types of information, it is the way in which she uses that information, it is her information processing strategies that enable her to get so much meaning from what she reads. Three basic strategies -- prediction, confirmation, and correction -- help Leila to process the printed information quickly and meaningfully.

The strategy of prediction is necessary for any proficient reading. Reading is neither a process of sounding-out each letter, letter by letter, nor is it an automatic recognition of each word, word by word. Reading requires sampling graphic, grammatical, and semantic information; predicting on the basis of that information what the next chunk of meaning will be, with its own graphic, grammatical, and semantic features; testing that prediction against a further sampling; and, if the prediction is confirmed, continuing; if it is not, generating a different prediction which then is tested, and so on. For example, given this half-line of text, what will come next? "Fareedah's mother considered how----." It could be "Fareedah's mother considered how to do this," or "how she would change the girl," or "how the girl could improve." All three are likely alternatives. An unlikely alternative is "how jumped..." Leila's guess was "how the..." But the rest of the sentence is " how she could..." so Leila regressed and said, "how she..." The single letter difference between *the* and *she* shows the graphic information on which Leila based her guess; the prediction of an article, *the*, which begins the clause that must follow *how* in this sentence, shows that Leila is basing her guess on grammatical information as well as graphic. This willingness to guess and to correct when the guess doesn't fit the rest of the sentence are the surest marks of a good reader. Here are a few more examples of Leila's willingness to predict, on the basis of graphic, grammatical, and semantic cues, and of her ability to correct when necessary:

We are having a pleasant conversation, C have you and I.



As the camel had eaten the noon meal, so did the he consume...

Fareedah took up a branch and began to stroke him.

waved
Fareedah wagged the fan back and forth.

Fareedah stood for hours...
Camels cannot speak.

Many of Leila's guesses are non-words, like *$wealfully* and *$mightly*. These usually are very similar in spelling to the text, and they very often fit grammatically, but they are nonsense. Many teachers tend to stop a student when s/he produces non-words, and they advise the student to look again, perhaps to sound it out. Students who follow such advice often become quite word-bound; they develop what Frank Smith has called "tunnel vision," an inability to get meaning from the whole because of intensive concentration on the tiny parts (Smith, 1975). The little boy who read the line below, for example, spends enormous energy trying to get all the letters right:

	6		don't		
	5	Here	di-		
	4	Harry	did not	$hayve	Pete
	3	Here	did-	Harry	pets
	2	He-	do-	he-	pe-
Child:	1	H-	d-	ha-	p-
Text:		Henry	didn't	have a	pet.

The sentence the boy finally came up with is nonsense: "Here don't $hayve a Pete." (*$Hayve* rhymes with *save;* a rhymes with *say.)* Unlike this boy, Leila does not persevere in attempts at decoding; she predicts, frequently corrects when her prediction doesn't syntactically fit, and goes on reading. She knows that important words in the story will recur throughout the story, each time with slightly different contextual cues to help her get the meaning. The word *pavilion* occurred over 25 times in the story she read: Leila never pronounced it correctly, but towards the end of the story she substituted *room* for *pavilion,* and in her telling of the

story, she said "Freedah was in a--, I don't know the name, but it's like a tent." The little boy concentrates on getting the letters right and produces gibberish; he can't read on until he thinks he's got it right. Leila concentrates on getting meaning; she is willing to live with the uncertainty of the meaning and pronunciation of items like *pavilion*, trusting the text to give her more information about them later.

I think we all would prefer our students to read like Leila rather than like the persevering little boy. There are two general guidelines for helping our students get meaning rather than gibberish from what they read. These are let them read, and let them talk about what they read. Both must use the students' own interest and their English, however unproficient it is.

Letting our students read means, first, not interfering. It means not stopping them when they miscall words. It means not stopping the reading process at the end of every chapter or page to ask questions. Most of us have assumed that when students ask us for help or show obvious difficulty with a text, that it is our job to "help" them, and we have interpreted this "help" to mean that we read for the student. Actually, this is not helping the students; it is hindering the students from developing and enlarging the strategies that will increase their reading proficiency. To help the students, don't interrup their reading. Uninterrupted sustained reading is the single most valuable technique I know of to make readers more proficient.

What about the student who is truly a beginning reader, one who can perhaps read his/her name, but not much else? How can this student read without interference? The language experience approach, in which students dictate their own stories and articles to the teacher, who acts as a scribe,

offers the students easy, meaningful, beginning reading materials. Because both content and form come from the student, the student finds the material easy to read without outside help. Some good starters for language experience stories are wordless picture books, which tell a story through pictures. M. Mayer's *Frog* books from Dial Press get an enthusiastic reaction from all age groups, including adults. Folk tales are another means of eliciting reading material from the students themselves, as are open-ended stories. In order to give the students some familiarity with the styles of written English, which differ considerably from those of spoken English, the teacher can read stories aloud to the class. The story of Cinderella, for example, is worldwide; young students enjoy hearing the English version and dictating their own nation's version. For open-ended stories, the teacher can read two-thirds of a story aloud, and then ask the students to predict what will happen next. Their predictions serve as language experience reading material for the beginners. The language experience method can also be incorporated into dialog form, using puppets, cartoons, or pictures, and asking the students to dictate what's being said.

Whether they are reading selections authored by themselves or by others, the students need to be left alone to read. Before and after they read, the students can be encouraged to guess, rather than to struggle over the decoding of unfamiliar items. They should be encouraged to ask themselves as they read, "Does that make sense?" They should be encouraged to rethink any guess that doesn't make sense, and to go back and correct. Often students do not regress to correct a nonsensical miscue because they think regression is somehow cheating. They need to be encouraged to see regression for purposes of making sense as a strategy for increasing meaning not as a dishonest behavior. Because often students interpret any deviation

from the text as an error, they need to learn that the only deviations which are "errors" are those that don't make sense. That is, when Leila sees "a camel cannot speak" and she says "a camel can't talk," then there is no error. Leila has read rightly, not wrongly, and she should go on reading, not waste time matching letters and sounds when she has already matched meaning. But all this encouragement and advice comes outside the reading itself. Unless the students have frequent opportunities to read for themselves and by themselves, they cannot develop the strategies that will enable them to make sense of what they read. One of the best ways we can help our students is by arranging our class space and time so that we let them read.

ESL students who are past the beginning stage of reading but are not yet as proficient at reading English as they want to be, need a variety of materials and a great deal of time in which to read them. Materials selected by the students from a wide choice are more likely to be interesting, and therefore more readable, than materials imposed on them. The students will inevitably come to phrases and vocabulary they do not understand; when this happens, the students should not interrupt their reading in order to consult a dictionary or teacher; rather, they should read on further to see if they can figure it out through context. They can read with a pencil in hand, underlining whatever gives them difficulty and, after they have completed reading the entire article or story, they can check those spots. Often after an entire story is read, the student erases most of the underlined items; what's left can be checked in a dictionary or with the teacher.

Our students can become better readers, if, in addition to letting them read, we let them talk about what they read. Telling someone, whether the teacher or a classmate, about something just read requires the reader to

organize and integrate what s/he has read with what is already known. Unfortunately, the sorts of questions usually found at the end of a chapter or a reading selection do not require much comprehension or integration. The usual questions ask for surface details only, and answering them correctly may not indicate that any meaning has been derived from the reading. I call such questions Marlup-type questions, from K.S. Goodman's "The marlup was poving his kump." What was the marlup poving? Who was poving the kump. What was the marlup doing? Answering these 100 percent correctly still doesn't indicate whether the marlup is bigger than a bread box. Rather than asking Marlup-type questions, it is better to ask general questions like these: tell me about the story (or article): what did you like; what did you disagree with; what was the author trying to say? Such questions focus the reader's attention on comprehending, on getting meaning from print. Such questions also allow for individual interpretations; they let our students know that their interpretations, based on their backgrounds and knowledge, are as valid as ours.

I mentioned earlier letting the students use their English, however unproficient it is, in their reading and in discussions of their reading. I want to repeat this because often teachers confuse reading lessons with oral lessons, and I believe that that confuses the students, directing their attention away from meaning and towards preciseness of pronunciation or correctness of grammatical structures. Leila, for example, does not usually distinguish /p/ from /b/, so that when she orally reads "played" she is likely to say /bleyd/. Like most ESL speakers, she says /də/ for "the," /dis/ for "this," and so on. To stop Leila's reading in order to give her a quick pronunciation lesson on p/b or ð/d would be a great mistake, since it would interfere with her reading. Similarly, Leila's miscues like

"fix/fixed, fig tree/a fig tree" may indicate the need for grammar lessons on past tense indicators and article usage, but the grammar lessons should occur before or after the reading, not during it. When we are teaching beginning readers of English by using the language experience approach, we should write what the students say, not our own grammatically correct version of what they say. If a student dictates, "I go to my friend house yesterday," then that's what we should write, not "I went to my friend's house yesterday."

Let them read without interruption ; let them talk about what they read; let them use their interests and their English in selecting, reading, and discussing materials. These general practices can assist the ESL student in becoming a better reader of English. We should focus our attention and the students' on making sense of what they read, rather than on exact reproduction of the text. And when our students in oral reading deviate from the text, we should evaluate their miscues on the basis of quality, not quantity. When Leila says, "a camel can't talk," she makes a high-quality miscue because she makes sense. And isn't making sense what reading is all about?

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COMMUNICATION TECHNIQUES AND TEACHING READING

Barbara F. Freed

ABSTRACT Much of the current emphasis on communication techniques has been reserved for oral work in the language, although many researchers and practitioners in second language instruction are faced with the concern of reading acquisition along with the acquisition of the spoken language. This paper relates work on oral communication to reading. For this purpose, communication is defined in the information theory sense of "shared information." The activity described activates the reading process by obliging students to use written information which is of immediate importance to their task. The technique involves presenting each student with a written clue from a mystery story which is pertinent to the solution of the mystery. Sustained student interaction is required in that the problem cannot be solved without the participation and cooperation of all class members. This joint problem-solving endeavor requires students to use both oral and written linguistic skills.

Communication has become the 'new key' of the 1970's. It is of interest, however, that the focus of communication techniques in second language teaching has been reserved almost exclusively for oral work, despite the fact that many researchers and practitioners are faced with the immediate concern of reading acquisition as well as acquisition of the spoken language. Whereas much is being done in native language reading instruction to relate communicating to both speaking and reading, this has not been the case in second language teaching.

Before considering how one might integrate reading and communicating, it might be worthwhile to consider what is meant by communication. Current research in psycho- and sociolinguistics, as well as in information theory, has contributed significantly to the knowledge of the role communicative competence plays in language acquisition. It is important to distinguish communicative competence from communication.

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In the sense that Dell Hymes[1] uses it, communicative competence is far more than linguistic forms of language. It includes the total knowledge a speaker-hearer has of how and when to use appropriate forms. This refers not only to situationally appropriate variations of style but also to unconscious adjustments, such as simplifications when speaking to a child, as well as a full range of non-verbal cues.

Communication, on the other hand, has been variously interpreted as any authentic response in an appropriate situation which satisfies any of the many functions of language, e.g., asking and answering questions, greetings and leave-taking, expression of feelings, spontaneous expression, or simply interpersonal responsiveness. Finally, in the information theory sense, communication implies shared information and, as used by John Francis[2] among others, means the sharing of unknown but useful information--that I use communication and will apply it to reading.

The search for activities which oblige participation and interaction among students and which call for the use of authentic, natural, and contextual expression has been extensive. How to relate second language reading instruction to this goal is rarely considered. While reading researchers continually discuss how to teach initial reading, there seems to be more and more agreement on the need to place reading instruction within the total framework of reading/language arts instruction.[3] By relating reading to

[1] Foundations in Sociolinguistics (Philadelphia: University of Pennsylvania Press, 1974); and "Introduction," in Functions of Language in the Classroom, ed. Courtney Cazedn et al. (New York: Teachers College Press, 1972)

[2] "New Modalities for Foreign Language Instruction"(Unpub. manuscript).

[3] See, for example, Morton Botel, Forming and Reforming the Reading/Language Arts Curriculum (Washington, D.C. Curriculum Development Associates, 1975); or James Moffett, A Student-Centered Language Arts Curriculum (Boston: Houghton Mifflin, 1973).

other linguistic skills, the emphasis is on the message contained in the graphic code. By creating situations where students need to use the ideas presented in written form, active student performance can be anticipated.

Little, however, has been done to activate the reading process, especially in second language teaching. It remains, for the most part, a rather passive process in which students are first taught to decode and then to demonstrate comprehension--usually by answering questions about what they have read. Most discussion of motivation relates to presenting materials of high interest and cultural relevance. Reading remains an activity which requires little if any interaction among students. Rarely is the material read of immediate importance. The goal in reading is intrinsic to the process, and if the student is not particularly interested in "reading for reading" the task presents little enticement.

The issue then is not merely what method to use when first teaching reading, but how to keep students reading once they have begun. As James Squire says, "...the crucial element in language learning is the child's active involvement in using his native (or second) language. It is what the student does with what he reads that is crucial...it is the ways in which he employs and uses language."[4] Students need practice reading, just as they do speaking, if they are to become "fluent readers;" this practice needs to involve, motivate, and oblige them to use the written language to generate more language.

One suggestion for a method of sustaining student interaction is a technique I have devised called "Solve the Mystery." This technique satisfies the criteria for communication defined above and provides actice practice in reading by obliging students to reconstruct the author's written

[4] In Moffett, op. cit., pp. iii-iv.

message and utilize a series of other communicative skills. The technique involves presenting each student with a bit of written information--a clue--which must be shared with others in the group to solve a mystery which is presented orally. This joint problem-solving endeavor requires reading various portions of text (of varying length and difficulty) and sharing the content of the information read with the total group.

"Solve the Mystery" requires that each student utilize a variety of communicative skills. Within the course of the total activity, each student is faced with a number of tasks but never in an overwhelming manner. Each student must (1) decode his text--his written clue, (2) comprehend it, (3) encode the information, (4) read it aloud so that it is comprehensible to others, (5) understand the oral speech of others, (6) encode and store the oral information, and (7) organize and process the information to help solve the mystery.

To prepare for this activity, it is necessary to find a short mystery or story with an unsolved problem. (An example of a mystery and clues used with a second-year French class appears in the Appendix. The identical procedure has been applied to mysteries written in Spanish and English for ESL students and used in courses at various levels.) The material should be at the approximate reading level of the class.

It is necessary to go through the story and select small bits of information, i.e., portions of the text, which will be used as clues. Each clue should be taken directly from the text and typed on individual cards. The presentation of the problem should, where possible, come from the text as well. Once this has been done, the following model is appropriate for the use of any mystery story.

The issue is not merely what method to
use when teaching reading,
but how to keep students reading once
they have begun.

The procedure as described is intended for a particularly good elementary or intermediate class. Modifications for advanced classes are suggested at the end.

(1) The day prior to the classroom activity, each student is given a clue, i.e., a small bit of typewritten information to be read at home. Each student is asked to read it carefully and to look up all unknown words and structures so that he/she is able to read it aloud to the rest of the class. Students should understand the clues well enough to answer any questions on the content.

(2) On the day of the activity, explain to the class that they are going to be presented with an unsolved mystery. Students are told that they are to help solve it by piecing together the bits of information that each has. Be sure that it is understood that no two students have the same bit of information.

(3) In order to organize the information presented by all members of the class, each student needs a matrix such as the one below. This form can be prepared in advance, or each student can be asked to make one in class.

Characters	Activities	Motives	Chronology

Tell the students that this matrix should be used to write down each bit of information as it is revealed. The first time this activity is conducted, it is a good idea to put a master matrix on the board and to ask the students what should be placed in each category. This assures comprehension of the content as well as the process. It also provides additional use of the language. (Note: In a beginning class a simple, unresolved story can be adapted to this procedure. Prepare a series of short clues and permit two students to share them, otherwise proceed as in steps 1-3.)

(4) Read an explicit account of the mystery. The students are instructed to listen to the initial presentation of the theme. If necessary, reread or paraphrase the account until you are certain that the class understands the problem to be solved.

(5) The students are then told to begin to share the information contained in the individual clues. It is usually necessary to encourage the first one or two to read. Students should understand that they are to read to each other spontaneously without raising their hands or asking for acknowledgment from you. After the first few students have read the information in their clues, the rest of the class generally begins to volunteer the information they have, usually by establishing a natural sequence of presentations.

This technique requires that
each student utilize a
variety of communicative skills.

(6) When all the clues have been read, ask the class to suggest a solution to the problem. Encourage interaction by requesting that students defend their positions or challenge each other with opposing evidence. If students are slow to form a hypothesis, ask leading questions to help them think about and organize the information they have heard.

(7) Once there is general agreement, confirm their hypothesis or present an alternate explanation.

(8) As a follow-up activity, assign the total story or, if it is too long, the best portions of it.

The result is a communicative
activity which provides for
creativity and requires
the use and development of
many linguistic skills.

While this approach does not solve the dilemma of how to activate the reading process, it does provide an alternative to both silent, individual reading and to one student reading aloud while the rest of the class sits quitely and "listens." Not only do students deal with the many skills that

are an inherent part of the reading-communicating process, but they also share additional, unsolicited, oral language which is meaningful to what they are doing.

Beyond the specific tasks identified earlier, spontaneous interaction invariably takes place. Students initiate questions when they do not understand the information presented by another; they respond to the information in the process of solving a problem; they speak of the apparent continuity of facts as they are progressively revealed. Student motivation and interaction are sustained throughout the activity. Participation is natural and automatic; the teacher does not determine the order in which information is shared. The end result is a communicative activity which provides for creativity and requires the use and development of many linguistic skills.

Suggestions for More Advanced Classes

(1) Two or three days prior to the activity, assign the entire story or mystery to two or three of the better students. Ask them to read it in depth, look up and record any unknown words or expressions, and be prepared to answer any questions their classmates may have. These same students should be asked to prepare a brief presentation of the mystery to be read to the class.

(2) On the day of the activity, those who have read the story present the problem to the class. The other students then receive individual clues. They should be given a few minutes to read and think about their clues; then the activity proceeds as described above. Those who have read the entire story assume the teacher's role and help the class organize the information.

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AN EXAMPLE OF A MYSTERY AND CLUES USED WITH A SECOND-YEAR FRENCH CLASS

...écoutez cette histoire qui vous l'éclairera d'un jour nouveau:

On annonce un beau jour une vente sensationnelle. Il s'agit...d'un Rembrandt inconnu, qu'un vieux Juif du nom de Wahl garde jalousement dans son antre depuis quinze ans, et qu'il se décide à vendre.

C'est un portrait du maître...(qui) est non seulement signé, mais daté de 1669, année de la mort du peintre.

On ne possède qu'un autre portrait de Rembrandt à cette époque. Wahl a invité quelques critiques d'art à admirer le chef d'oeuvre et tous l'ont déclaré authentique. Des sceptiques, pourtant murmurent: Attendons l'avis des experts!

Et voilà. Soudain qu'une nouvelle incroyable circule... un jeune homme correct s'est présenté à la Salle Drouot avec le tableau sous le bras et, de la part de Wahl l'a remis au directeur en annoncant qu'un détective viendrait dès le lendemain monter la garde dans la salle où sera exposé la précieuse toile.

Le jeune homme est à peine sorti que le directeur voit arriver un livreur qui lui remet un colis de dimensions identiques et qui disparaît aussitôt.

Enfin, à 5 heures du soir, Wahl est introduit lui-même, radieux, un paquet sous le bras, et, sous le regard ahuri du directeur, il met à jour son fameux tableau.

Ce n'est pas la peine que je vous décrive la scène, n'est-ce pas? On ne se trouve plus en face d'un Rembrandt, mais de trois Rembrandt identiques, encadrés d'une façon tellement semblable qu'une fois les trois tableaux mis côte à côte, Wahl lui-même ne reconnaît plus le sien.

...listen to this story which will throw a new light on it:

One day a sensational sale is announced: The item to be sold...is an unknown Rembrandt which was kept for fifteen years in his den by an old Jew named Wahl before he decided to sell it.

It is a portrait of the master...not only signed, but also dated 1669, the year when the painter died.

There is only one other Rembrandt portrait from this period. Wahl had invited several art critics to admire the masterpiece, and all declared it to be authentic. Nevertheless, there were sceptics who muttered: Let us await the opinions of the experts.

And what happens? Suddenly incredible news is heard ...a young man, very correct and proper, has presented himself at the Drouot auction gallery carrying the painting under his arm. He handed it over to the director with Wahl's compliments, adding that tomorrow a detective will come to guard the painting in the exhibition hall where the rare work of art will be put on view.

The young man has hardly gone out of the door, when a delivery man arrives and gives the director a package of identical dimensions and disappears immediately afterward.

Finally, at five in the evening, Wahl himself is ushered in, beaming, a package under his arm, and before the bewildered eyes of the director unveils his famous picture.

I don't have to describe the scene any further, do I? They are faced not with one Rembrandt, but with three identical Rembrandts, which are framed in a similar manner, and once all three pictures are set side by side, even Wahl himself cannot tell which one is his.

La police est avertie. On recherche le jeune homme qui a apporté la première toile; on recherche le commissionnaire qui s'est chargé de la seconde. Le petit monde de l'Hotel Drouot est en effervescence.

On a eu le malheur de changer deux ou trois fois les tableaux de place pour les examiner, et le propriétaire du Rembrandt jure qu'il lui est désormais impossible d'affirmer que l'un est l'original plutôt que l'autre.

--Pourtant, les rayons X...?

--Un sujet de discussion de plus. En l'occurrence, ils donnèrent les mêmes résultats pour les trois tableaux.

--Où se trouvait le tableau avant d'arriver rue Drouot.

--Lequel?

--Celui que Wahl a apporté, bien entendu! Le vrai!

--Dans l'appartement du Juif, avenue de Suffren. Il n'était même pas accroché au mur, mais enfermé dans un petit cabinet communiquant avec le bureau de Wahl.

(Depuis combien de temps est le tableau enfermé?)

--Une quinzaine d'années, époque à laquelle Wahl a déniché son chef-d'oeuvre dans je ne sais quelle vente de province. A ce moment, le tableau était tellement sale et enfumé qu'on en distinguait à peine le sujet et qu'on ne

The police have been informed. They are looking for the young man who brought the first work of art; they are looking for the delivery man who was in charge of the second one. The small world of Drouot Galleries is bursting with excitement.

Unfortunately, the pictures have been moved two or three times when they were being examined, and the owner of the Rembrandt swears that now he cannot determine which one is the original and which one is not.

--Still, the X-ray examination...?

--That is another thing which is being discussed. Actually, the X-ray examination gave the same results for the three pictures.

--Where was the picture before it was brought to Rue Drouot?

--Which one?

--The one that Wahl brought, naturally! The real one!

--In his apartment at Avenue de Suffren. It was not even hung on the wall, but kept under lock and key in a small closet adjoining Wahl's office.

--How long had the picture been locked up?

--For about fifteen years, ever since Wahl had unearthed his masterpiece at some provincial auction. The picture was then so dirty and clouded that it was difficult to make out the sense, and the signature was not visible at all. Wahl had a good nose. He had it restored... But he hardly mentioned his find, except to a few close friends...

5, Georges Simenon, in Choix de Simenon, ed. Frank Lindsay and Anthony Nazzaro (New York: Meredith, 1972).

AN EXAMPLE OF A MYSTERY AND CLUES USED WITH A SECOND-YEAR FRENCH CLASS

voyait pas du tout la signature. Wahl a eu du flair. Il l'a fait restaurer... Mais il n'a guère parlé de sa trouvaille qu'à quelques intimes... Et il avait l'habitude de dire: "Je mangerai du pain sec plutôt que de le vendre!"

--Et il s'est décidé à se débarrasser de son Rembrandt?
--Pour doter sa fille, paraît-il.
--Il est donc marié?
--Veuf. One seule fille agée de vingt-deux ans. Fiancée à un nommé Golfinger, de nationalité indéterminée, courtier en pierres précieuses.

--Wahl est riche?
--Il vit assez modestement. Deux domestiques. Un appartement de quinze mille francs. Sa seule vraie fortune était, d'après lui, ce Rembrandt, dont il ne voulait pas se séparer... Devant les trois toiles, il a juré qu'il était ruiné et il a même tenté de se suicider...

On a soupçonné Golfinger, qui était le seul homme a pouvoir approcher le tableau. Il a prouvé qu'il était étranger à toute cette affaire.

L'autre domestique est une jeune Luxembourgeoise. L'enquête a appris qu'elle recevait dans sa chambre, au sixième étage, des amants nombreux... Mais elle ignorait l'existence du tableau. Jamais, au surplus, elle n'introduisit un de ses amants dans l'appartement.

And he used to say: "I would rather eat dry bread than sell the picture."

--And he made up his mind to get rid of his Rembrandt?
--To get a dowry for his daughter, it seems.
--Then he's married?
--A widower. An only daughter, twenty-two years old. Engaged to a man by the name of Golfinger, nationality unknown, a dealer in precious stones.

--Is Wahl rich?
--He leads a modest life. Two domestics. A fifteen-thousand-franc apartment. According to him, his only real wealth was this Rembrandt, from which he never wanted to part... Faced with the three canvases, he swore that he was ruined and even tried to commit suicide...

Golfinger, the only one who could get near the picture, was under suspicion. But he proved that he knew nothing about the whole affair.

The other domestic was a young girl from Luxembourg. Investigation revealed that she received numerous lovers in her room on the sixth floor... But she knew nothing about the picture. Moreover, she never took any of her lovers to the apartment.

****

THE High-Velocity GRAMMARIAN
I will say this once, and once only so that EVERYONE will understand the rule ONCE AND FOR ALL.
In French, a past participle agrees with its preceding direct object if it is used, that is, with a verb whose auxiliary is avoir, but if the auxiliary is être, then it will agree with the subject, which you could assume would be the case with reflexive verbs (which also use the auxiliary être), but which in fact has a past participle that agrees with a preceding direct object which, when it is a reflexive pronoun referring to the same person or persons as the subject, causes the participle to appear to agree with the subject, but it doesn't, which is evidently obvious (to be redundant) when the reflexive pronoun acts as the indirect object, so you must watch to see if there actually is a direct object preceding the verb so that an agreement may be made with that object. Now that I have made this rule perfectly clear, I do not anticipate any more errors with agreements of past participles. Tomorrow, during the final minutes of the class, I will explain the difference between relative pronouns, interrogative pronouns AND indirect interrogatives!

TEACHING COMPOSITION IN THE ESL CLASSROOM: WHAT WE CAN LEARN FROM RESEARCH IN THE TEACHING OF ENGLISH

Vivian Zamel

Methodologists and teachers have suggested numerous approaches as to how composition should be taught in the ESL classroom. Whether or not these methods are truly effective, however, has not been established, for research in ESL composition is almost totally non-existent. In addition to the fact that research in this area has failed to provide us with answers, is the fact that we have ignored the research that has been done in the teaching of English composition, thus denying ourselves an important source of information. The ESL student who is ready to compose, i.e., express his or her own thoughts, opinions or ideas is similar to the student in the regular English composition class. Thus, the results of experimentation in English composition classes have as much to say to the ESL teacher as to the English teacher and undermine many of the assumptions that they both hold in common. Research in the teaching of English has demonstrated not only how oversimplified past approaches have been, but is beginning to suggest the complexities that the writing process entails. The time has come to recognize the important ramifications that this research has for the teaching of composition in the ESL classroom.

If one were to look through the literature on the teaching of composition in second language classrooms, one would find a multitude of suggestions as to how to teach it. The various approaches are generally based on the experiences of the authors and their theories on what the teaching of writing entails. While much can certainly be learned from these experts and methodologists, it is disappointing to find that, except for one pilot study

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(Briere 1966) almost no research has been done in the teaching of composition to learners of a second language. Thus, the success of a particular method or approach may have been due to a number of factors that are only partially or minimally related to a particular technique, such as the level of intelligence, motivation or affective considerations. The point is that without research and some of the answers it could provide us, a teacher is faced with the practically impossible task of deciding which approach (and/or text) to adopt. This is not to say that he or she will not teach composition effectively; rather, he or she will probably do so only after experiencing the long and often frustrating process of trial and error.

More distressing than the lack of research being done, however, is the fact that we have ignored some of the answers that have been provided by research in the teaching of English. We have acted as if teaching composition to ESL students is something totally unrelated to the teaching of composition in regular English classes and have thus deprived ourselves, I believe, of much valuable information. It seems that many of the assumptions held by teachers of ESL parallel those of English teachers; teachers of both fields have made some erroneous conclusions as to what the teaching of writing is. But, while the field of English seems to be gaining from their research evidence, we continue to suggest unfounded, though well-intentioned, practices. What we have failed to realize is that by the time our students are ready to write compositions, that is, create and express their own thoughts and ideas in the second language, they need the same kind of instruction that students in English classrooms need. To believe otherwise seems to indicate that the student has really not developed competence in the second language, still requires a great deal of control and is therefore ill-prepared to compose. If, however, students in the ESL classroom

are in fact ready to write, as defined above, we can learn a great deal from the research already carried out in the field of English; just as it has provided evidence undermining well-established theories on the teaching of composition in the English classroom, it has important ramifications for the ESL classroom as well.

Methodology on the Teaching of Composition in the Second Language Classroom

The literature on the teaching of composition in a second language seems to indicate that there is a consensus as to how writing should be taught: while grammatical exercises are rejected as having little to do with the act of writing, there is, at the same time, a great concern with control and guidance. Despite the agreement that learning to write entails actual practice in writing, this practice is often no more than the orthographic translation of oral pattern practice or substitution drills. There are those that are critical of these pseudo-writing exercises, encouraging the elimination of total control, thus coming closer to identifying what composing is really all about. These, however, are the exception. The majority of approaches emphasize and focus upon practices that have very little to do with the creative process of writing.

Maintaining that writing is a culmination of the other language skills and that composition is therefore dependent on the mastery of listening, speaking and reading, foreign language methodologists describe stages or sequences of exercises which theoretically bring the student from total control to freedom. Allen and Valette (1972: 217-238), Rivers (1968: 240-260), Finocchiaro (1958: 156-162), Chastain (1971: 220-238) and Billows (1961: 181-209) all indicate the necessity of these stages, warning of the danger of asking students to write expressively too early. While I do not argue with these approaches in terms of the kind of preparation ESL

students need, I take issue with the fact that the exercises described are identified with the skills of composing. Teachers are aware that their students must have a basic linguistic competence in order to write creatively. Advising them to provide interesting and meaningful topics during the "last stage," that of free composition, is of little value.

Picking up this theme on the need for control and guidance, methodologists have devised particular exercises which, while not based on learning grammar *qua* grammar, are in fact based on the grammatical manipulations of models, sentences or passages. For them, writing seems to be synonymous with skill in usage and structure, and the assumption is that these exercises will improve the students' ability to compose. Influenced by audio-lingual methodology, writing is seen as a habit-formed skill, error is to be avoided and correction and revision are to be provided continuously. Christina Bratt Paulston (1972) suggests the use of models and the manipulation of their patterns upon which to base one's writing. Dykstra (1964) likewise provides a series of model passages which students are to manipulate according to a series of steps, Spencer's (1965) manipulations entail the recasting of whole sentences following a single pattern, and Rojas' (1968) drill type exercises of copying, completion and substitution clearly reflect concern with the prevention of error. Ross's (1968) combinations and rearrangements of patterns are based on a transformational grammar approach, and both Pincas (1962) and Moody (1965) emphasize the need for rigid control by endorsing the habitual manipulation of patterns. Thus, while the teaching of grammar is expressly rejected by these methodologists as having little to do with writing, the kinds of exercises they suggest are based on the conceptualization that writing entails grammatical proficiency. Implicitly, grammatical facility means writing ability.

Taking issue with the notion that writing is orthographic speech and insisting that composition is not synonymous with producing correct responses, are those who recognize factors that have heretofore largely been ignored. Organization, style and rhetoric become the crucial aspects of skill in writing, but, here again, control and guidance are essential; drill predominates, but on a rhetorical level. Rather than sentences to manipulate, whole reading passages become the models that students are to differentiate and imitate. Kaplan (1967), pointing out the effect that cultural differences have upon the nature of rhetoric, suggests the study and imitation of paragraphs, Pincas (1964) creates a multiple substitution technique that involves habituation in the use of certain styles. Arapoff (1969) concentrates on the importance of discovering, comparing and imitating stylistic differences. Carr (1967) stresses the importance of reading, studying and analyzing the organization and logical arrangement of passages, and Green (1967) reiterates the practice needed in specific varieties of written language. While this group of methodologists approaches more closely what writing, in the sense of creating, truly entails, they still, like the first group, insist upon control. Rejecting the notion that writing is the mastery of sentence patterns, they nevertheless put restraints on the composing process. Writing for the ESL student is still essentially seen as the formation of a habit. The imitation of various styles and organization patterns may be helpful for students who are still coping with the acquisition of language. This kind of practice, however, is hardly the expression of genuine thoughts and ideas.

It is obvious that there is a predominating concern with the quality of the students' output; because the students are attempting to compose in a language other than their own, control and guidance are paramount. Fur-

thermore, it is felt that once the imitative stages are mastered, expression will somehow automatically take place. Opposed to this position are those who believe that the composing process necessitates a lack of control; rather than emphasize the need to write correctly, the proponents of this approach stress the need to write much and often. In other words, it is quantity, not quality, that is crucial. Erazmus (1960) claims that the greater the frequency, the greater the improvement, and Briere's (1966: 146) pilot study seems to indicate that, when the emphasis is upon writing often rather than error correction, students write more and with fewer errors. Povey (1969) reiterates this theme, underlining the importance of providing opportunities to say something vitally relevant.

It is no wonder, in the light of the foregoing discussion, that ESL teachers are confused and still searching for answers. They face the decision of having to choose one of several approaches. These approaches can be seen as points along a spectrum ranging from total control to total freedom:

total control	(increase in complexity ⟶)	free composition
substitution, manipulation or transformation of sentences & patterns	imitation & differentiation of stylistic patterns	frequent uncontrolled writing practice

While it is easy to take a middle of the road position and advocate that what is needed is a mixture of quantity and quality, with weight given to one or the other, dependent on the individual learners (Cave 1972), this hardly clarifies the issue. Some teachers will go on teaching composition as if it were a matter of correct grammatical usage. Others will insist that rhetorical considerations must be taken into account and thus will

provide longer models to manipulate and imitate. And others still will claim that it is frequency of writing that will lead to improvement and fluency. While each position may have certain merits, each represents a rather narrow view of the writing process.

In our efforts to upgrade ESL instruction and provide more effective approaches, we have failed to recognize that we can learn from research that has already been done in related fields, such as the teaching of English. After all, if ESL teachers can share the methodologies of foreign language teachers, why should they not likewise borrow from well-established approaches in the teaching of English composition? If we are dealing with students who are truly ready to express and compose, not ones who are still dealing with the patterns and structures of the language, we must rid ourselves of the belief that they need to be taught any differently than students learning to compose in regular English classes. Once we accept the notion that the two classroom situations are parallel, we can begin to learn from information which we seem to have totally ignored and which undermines many of the approaches that have been advocated.

Methodology on the Teaching of English Composition

Research in the teaching of English composition is still at a stage where findings are far from definitive and often contradictory. It has, however, provided enough evidence in some areas, areas that have important ramifications for the teaching of composition to ESL students. If we hope to make any progress, and if we are to halt the proliferation of different approaches and answers, none of which, I believe, are very satisfactory, we should begin to look at and learn from this evidence.

Once such area is the issue of frequency of writing and how effective this kind of practice is. Briere and Erazmus, alluded to earlier, feel

committed to the idea that one learns to write by writing. What, however, does research tell us about the factor of frequency? Can writing great quantities provide the practice necessary for improvement? If so, the role of the teacher seems to be reduced to one of assigning topics and correcting errors. Can this after-the-fact instruction really be called the teaching of composition?

The answers to these questions become quite apparent when one looks through the results of experiments that set out to demonstrate that frequency was crucial to the improvement of writing. Repeatedly, the research has indicated that frequency in and of itself is fruitless; mere practice in writing will not improve student composition. While this may sound rather obvious, a great deal of effort has been invested to prove just the opposite. The classic review of the research in the teaching of composition by Braddock et al. (1963:35) alludes to some of these studies concluding that "it does not seem reasonable that doubling the number of aimless writing assignments which are then marked in a perfunctory manner would necessarily stimulate student to improve their writing." A more crucial review of recent studies of the effect of writing frequency on writing improvement by Robert Hunting (1967) reiterates this notion. Moreover, this review, concentrating on one experiment in particular, informs us that "practice which is merely frequent, unaccompanied by instruction or motivation, may hurt writing more than improve it" (Hunting 1967:31). Other experiments substantiate that writing frequently can in fact have detrimental effects (see, e.g., Dressel et al. 1952).[1] Thus, in the light of this

[1]While there has been some experimental support for the positive effects of writing frequency (see, e.g., Lokke and Wykoff 1948, Maize 1954, McColley and Remstad 1963 and Wolf 1966), one should bear in mind that these results were most probably due to factors unrelated to the issue of frequency, such as the kind of instruction and learning activities provided, the process and method of correction or the criteria for evaluation.

research evidence, we cannot help but agree that "English teachers...should not assign or elicit any writing for the purpose of developing composition unless the writing becomes the vehicle for functional instruction" (Hunting 1967:39-40).

If the number of compositions written has no effect or even detrimental effect upon the quality of writing, then the issue becomes one of determining what this "functional instruction" should be. Let us eliminate error correction from the outset since by instruction we mean the teaching that will prepare students to write, not the proof-reading on which teachers waste so much of their time and which probably has little effect upon the students' ability to compose. When we look at the kind of instruction that has been recommended in the past, however, we find that it is not very much better than the grading of papers with red pencil marks. Just as the ESL approach to teaching composition has largely been based on grammatically-oriented instruction, the study of grammar and usage has long been synonymous with the teaching of composition in the field of English. One needs only to look at the great number of experiments seeking to establish the effect of grammar on the improvement of writing to realize that "for over a century teachers had been teaching grammar and expecting, indeed assuming, that it would help their students write better" (O'Hare 1973:6).

The evidence of the research clearly undermines the case for grammar and thus has tremendous implications for the ESL teacher who provides extensive practice with the manipulation and imitation of patterns and even longer passages. While it is true that no direct teaching of grammar may be taking place, the ESL teacher is nevertheless assuming that these exercises are the key to unlocking the creative process. Extensive research, however, has shown us otherwise: over and over again, the study of grammar,

whether formal or not, has been found to have little, no or even harmful influence upon the students' writing ability.

At first, studies were carried out to demonstrate the futility of formal grammar study (see, e.g., Frogner 1939 and Kraus 1957). Harris' classic study (see Braddock et al. 1963:83) established for once and for all that the systematic study of traditional grammar has a "negligible or even a harmful effect upon the correctness of writing." With the new approaches to grammar study, however, came new attempts to show their effects upon students' writing ability. Thus, researchers influenced by Charles Fries sought to demonstrate the progress made by students receiving instruction based on a structural approach to grammar (see, e.g., Suggs 1961, O'Donnell 1963, Klauser 1964, White 1964 and Henderson 1967). Not surprisingly, the results were contradictory and the question of instruction was left unresolved. Even when students were receiving practice in the recognition and manipulation of structures, rather than the formal study of grammatical terminology, writing ability was not affected. O'Donnell (1963:26-27) took an important step in the right direction when he realized that, while a knowledge of grammatical structures may be an important factor, writing is a complex process and involves more than the manipulation and recognition of basic elements; it seems likely that the awareness of basic structures is essential to written composition, but it is obvious that such awareness is not always accompanied by proficiency in writing.

With the advent of a still newer grammar, researchers committed themselves to studying the effects of generative-transformational grammar on the writing ability of students. Kellogg Hunt (1970) explained how the knowledge of transformational rules would help students generate sentences,

while Bateman and Zidonis (1966) investigated the effects of such grammar study. The experimental treatment led to an increase in the number of grammatically correct sentences, and the skill of writing was again being identified with correct sentence structure. Soon, however, evidence appeared contradicting the findings of Bateman and Zidonis (see, e.g., Wardhaugh 1967 and Fry 1971), and the whole notion of systematically teaching rules, even those of a newer grammar, came under attack (see, e.g., Lester 1967).

Rejecting the notion that transformational rules had to be learned, John Mellon's study (1969) involved the manipulation of transformations, that is, sentence-combining practice. He concluded that it was this process, rather than learning transformational grammar, that resulted in syntactic fluency. More importantly, in the light of this discussion, was the differentiation he made between syntactic fluency and the rhetorical skill of composing: he reminded us not to assume that facility in sentence-combining had anything directly to do with the complexities of organization and expression. It should be noted that Mellon's experimental group received systematic grammar study in addition to practice in transformational sentence-combining. It was really not clear, therefore, whether it was the practice alone that led to the observed improvement. Thus, O'hare (1973) set out to prove just that, abandoning entirely the formal study of grammar. The results indicated an improvement in overall quality of students' compositions, thus leading O'Hare to conclude that grammar-free sentence-combining does in fact affect the rhetorical apsects of writing. While it may be true that the syntactic skills that the students had acquired provided them with more alternatives for expression, it does not seem likely that that skill in and of itself was responsible for the successful performances. As a matter of fact, though Mellon's group wrote more systematically mature sentences, their

compositions were judged qualitatively inferior. It appears then that syntax and rhetoric are complementary yet separate aspects of the writing process, neither one being responsible for improvement in the other. To believe otherwise refutes that which evidence has already substantiated. Moreover, it allows us to continue in our futile search for the right grammar or the most effective practice, simplistic solutions to a very complex problem.

Where Do We Go Frome Here?

The results of the research in the teaching of composition has had its impact. In order to discover what writing really entails, instead of looking for pat answers, different kinds of questions are being asked. Rather than approach the issue from the "grammar side," investigators are beginning to approach it from the "composition side," forcing us "to rethink the problems involved" (Potter 1967:20). Rather than ask how to teach composition, we are trying to discover what writing is, what it involves and what differentiates the good from the bad writer. Janet Emig (1971), Terry Radcliffe (1972) and others have already demonstrated how naive our past assumptions and how oversimplified our traditional models have been. We are beginning to abandon our simplistic approaches, consisting of either providing frequent assignments or grammatically-based practice. Our whole attitude toward what the writing act represents should drastically change; like British teachers and their approach, we should become more concerned with the individual's purpose and desire for writing, while providing stimulation, a minimum of interference and correction and some indirect instruction (Squire and Applebee 1969:118-153). The act of composing should become the result of a genuine need to express one's personal feeling, experience or reaction, all this within a climate of encouragement (Loban et al. 1961:

485-541). Once this has been established, and the fear of writing has been removed, students will have much greater facility with the other types of writing assignments they may be expected to do in school. Finally, teachers of writing, whether ESL or English, should continuously strive to provide that instruction which best meets the real needs and abilities of individual students. While this instruction might still entail some indirect teaching concerning particular structural problems, language study and rhetorical considerations, the primary emphasis should be upon the expressive and creative process of writing. The experience of composing could in this way have a purpose, that of communicating genuine thoughts and experiences. ESL students could begin to appreciate English as another language to *use*, rather than just a second language to learn.

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TEACHING WRITING IN THE ESOL CLASSROOM: TECHNIQUES OF CONTROLLED COMPOSITION

Christina Bratt Paulston

I. TEACHING WRITING IN THE ESOL CLASSROOM

Introduction

The last of the four skills of listening, speaking, reading, and writing has been grossly neglected in the audio-lingual approach to language teaching. This paper is intended as a plea to restore writing to its proper place in the curriculum and for research in the area of teaching writing. The first part of the paper seeks to examine some basic concepts in teaching composition with the purpose of presenting a reasonable position of writing in the audio-lingual method. The second part of the paper deals with classroom procedures and techniques of controlled composition.

It is not difficult to illustrate the neglect of writing in foreign language teaching and the lack of interest in it. John Carroll's "Research on Teaching Foreign Languages" reports research on grammar, pronunciation, vocabulary, and reading but none on writing, reflecting the research interest of language teachers.[1] Braddock et al. list as "unexplored territory" those procedures of teaching and learning composition which are most effective for pupils learning to write English as a second language.[2] Audio-lingual textbooks generally lack any writing components whatsoever.[3] The Lackland manual states explicitly: "Speech is the primary medium of instruction in both laboratory and classroom; writing, whether on the chalkboard or in the textbook, is employed chiefly as a guide or as a reinforcement to oral performance."[4] Nor is it difficult to understand how this state of affairs came about. Given the principal ideas of the audio-lingual habit theory, which Carroll[5] calls "the 'official' theory of the reform movement in foreign language teaching in the United States," namely that speech is primary and writing secondary, that habits must be learned first as speech responses and automatized by repetition, it is quite understandable that writing has been neglected.

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[1]John B. Carroll, "Research on Teaching Foreign Languages," *Handbook of Research on Teaching*, ed. N.L. Gage (Chicago: Rand McNally, 1963) pp. 1060-1100.

[2]Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, *Research in Written Composition* (Champaign, Illinois: National Council of Teachers of English, 1963).

[3]See, for instance, the English Language Institute Lado-Fries Series (University of Michigan Press) or the A-L M (Audio-Lingual Materials) series prepared by the Modern Language Materials Development Center (Harcourt, Brace and World).

[4]Defense Language Institute, *American Language Course*, Instructor Texts, Intermediate Phase. (Lackland AFB, Texas, April 1968), p.2.

[5]John B. Carroll, "The Contributions of Psychological Theory and Educational Research to the Teaching of Foreign Languages," *Trends in Language Teaching*, ed. A Valdman (New York: McGraw-Hill 1966) pp. 93-119.

However, there is at present in the field of language learning and teaching a re-examination of many of the basic tenets and assumptions, and it well behooves us to examine again the role of writing in foreign language teaching. Carroll has pointed out that the audio-lingual method "is ripe for major revision, particularly in the direction of joining with it some of the better elements of the cognitive code-learning theory."[6]

I must make very clear that there is virtually no empirical evidence for my confirmed opinion that we must put writing back in the ESOL classroom if we want increased learning efficiency. The lacuna of experimental verification is immense, although Politzer[7] points out that this is symptomatic of a general lack of research in the field. Jackobovits in discussing "Theory and Practice in FL Teaching: Out of Step" points out that "it would seem to be a betrayal of the intellectual spirit to accept that which works when it should not, yet it would be folly to reject that which works merely because on theoretical grounds it ought not."[8] He goes on to say that teachers should "adopt a healthy functional attitude concerning the effects of their methods of approach, concentrating on developing and constantly using realistic evaluation criteria that would dictate maintaining or altering their activities in accord with the results they achieve."[9] Lacking empirical evidence, I will then base my remarks on the cumulative consensus of practicing language teachers as reported in the literature of what is in effect an evaluation of their activities in accord with the results they achieve. At the same time, let it be firmly stated that we must become concerned with experimental verification of the assumptions held about teaching writing.

In examining the reasons for teaching writing, we need to state the objectives clearly. In writing, the levels of the students' language proficiency are an important consideration. On the beginning and intermediate levels writing serves to reinforce and consolidate the other language skills: it is also important for homework and testing purposes. Writing, then is used as a service activity, in accordance with the view that "Transfer is perhaps the single most important concept in the theory and practice of education."[10] The lack of objective evidence that writing does reinforce the other language skills is discussed by Meckel as due primarily to a deficiency in research methodology.[11] But the value of writing as a service activity is convincingly attested to by the consensus of language teachers.[12]

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[6]Carroll, in Valdman, 105. Carroll characterizes the cognitive code-learning theory as holding that "language learning is a process of acquiring conscious control of the phonological, grammatical, and lexical patterns of a second language, largely through study and analysis of these patterns as a body of knowledge." (Valdman, 102).

[7]Robert L. Politzer, Professor of Education and Romance Linguistics, Stanford University. In personal communication, March 20, 1971.

[8]Leon A. Jakobovits, *Foreign Language Learning: A Psycholinguistic Analysis of the Issues* Rowley, Massachusetts: Newbury House, 1970), p. 34.

[9]Jakobovits, 35.

[10]Leon A. Jakobovits, "Second Language Learning and Transfer Theory: A Theoretical Assessment," *Language Learning*, XIX: 1 and 2 (June 1969), 55.

[11]Henry C. Meckel, "Research on Teaching Composition and Literature," *Handbook of Research on Teaching*, ed. N.L. Gage (Chicago: Rand McNally 1963), pp. 969-970.

[12]Donna H. Carr, "A Second Look at Teaching Reading and Composition," *TESOL Quarterly*, I:1 (March 1967), 30-34; Wilga M. Rivers. *Teaching Foreign Language Skills* (Chicago: University of Chicago Press 1968), pp. 240-260; Pauline M. Rojas, "Writing to Learn," *TESOL Quarterly*, II:2 (June 1968), 127-129.

Furthermore, writing is one way of providing variety in classroom procedures, and it also makes possible individualized work in large classes. Writing tends to increase retention and makes possible a source for later reference. Very importantly, it provides a student with physical evidence of his achievements and becomes a source whereby he can measure his improvement. As teachers of intensive oral courses know, an accurate evaluation of increased oral proficiency by the students themselves is rare. They frequently voice the feeling that they are not progressing; a record of the student's written work may alleviate this problem.

We do know that "materials presented visually are more easily learned than comparable materials presented aurally,"[13] and certainly writing contributes to the visual presentation. Another fact in verbal learning is the following: "The more numerous kinds of association that are made to an item, the better are learning and retention. Again this principle seems to dictate against the use of systems of language teaching that employ mainly one sensory modality, namely, hearing."[14]

Another exceedingly important consideration is that of language ability and different styles of learning. Pimsleur has called one component of language learning ability "auditory ability" and he considers this "the main factor differentiating normal achievers from underachievers in foreign language learning. It is hypothesized to be the factor which accounts for differences in people's language learning ability which are not explainable by intelligence or interest."[15] People with low "auditory ability" need to use compensatory skills such as writing in learning languages.[16]

On the advanced-intermediate and advanced levels, writing can become a goal in itself. The objective now is to teach writing as a skill in its own right. Even the nonacademic student, who has no need to write reports and term papers, will feel the need some time to be able to write letters, messages, memos, notes, telegrams, invitations, directions, and to fill in forms. Owens, in summing up the meeting on the teaching of writing at the Singapore conference, stated, "It is one of the main criticisms (of the audio-lingual approach that its students can speak better than they can write."[17] Even if our objectives are not to produce students who speak and write equally well, they do need to know the rudiments of writing. Writing skills do not transfer automatically from speaking skills, and

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[13]Carroll, in Valdman, 105.

[14]Ibid.

[15]Paul Pimsleur, "Testing Foreign Language Learning," *Trends in Language Teaching*, ed. A. Valdman (New York: McGraw-Hill, 1966), p. 182.

[16]Wilga Rivers, *The Psychologist and the Foreign-Language Teacher* (Chicago: University of Chicago Press 1964), p. 112.

[17]R.J. Owens, "Report on Meetings of Section C - The Teaching of Writing," Regional Seminar on New Developments in the Theory and Methods of Teaching and Learning English, *Report*, Singapore, 9-14, June, 1969, p. 76.

students who are explicitly taught to write, write better than those who are not.[18] It may be well to point out here that although the teaching of creative writing in the foreign language classroom is a moot point, the consensus is that such activity is better undertaken in the student's native language.

Procedures: Free Composition vs. Controlled Composition

We need next consider what kind of writing to teach, or rather the procedures to follow in teaching writing. In the following discussion, I shall concern myself primarily with students on the beginning and intermediate levels, which I consider the primary domain of controlled composition.

Let us first agree on some terms. Writing is the activity and the composition is the objective; and by composition I mean what everyone else means-writing beyond the sentence level, putting together words in a grammatically acceptable form and ordering the resultant sentences in an appropriate way. There are aspects of writing which have nothing to do with composition: we use writing exercises for memorizing patterns and vocabulary, for homework, and for testing. There are also aspects of composition which have nothing to do with writing such as information gathering and outlining, the logic of the paragraph and the clarity of thought about to be encoded. Controlled composition can be defined as applying techniques of control to writing exercises in order to achieve a correct composition.

In teaching composition, there are basically two methods. One is free composition where the student writes whatever comes into his head. The other is controlled composition where, by certain controls similar to those in pattern drills, the student is helped (guided, directed, controlled; the terms are usually used synonymously) to produce a correct composition. Typically such a composition consists of a written model with specific directions for rewriting the model. Again, it would be pleasant to be able to support one's teaching procedures with empirical evidence and state categorically that controlled composition is a more efficient method for teaching composition. I know of no such evidence.

To make matters more difficult, there is no consensus in the literature. Erazmus[19] and Briére[20] advocate quantity of free writing rather than quality. Briére conducted an experiment to support this view although his findings seem clearly contradicted by Dressel, Schmid, and Kincaid (on native speakers) who concluded "that mere practice in writing will not improve composition skills unless attention is given to the quality

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[18]See, e.g. G. Scherer and M. Wertheimer, *A Psycholinguistic Experiment in Foreign Language Teaching* (New York: McGraw-Hill 1964).

[19]Edward T. Erazmus, "Second Language Composition Teaching at the Intermediate Level," *Language Learning*, X: 1 and 2 (1960), 25-33.

[20]Eugene J. Briére, "Quantity before Quality in Second Language Composition," *Language Learning*, XVI: 3 and 4 (1966), 141-151.

of writing."[21] The majority of opinion, however, agrees with Anita Pincas, who, astonished at Erazmus' "native traditional views," stated that "although new teaching methods, based on the findings of structural linguistics, recognize the student's need for systematic and rigidly controlled teaching of pronunciation and grammar, they have not yet recognized the equal need in the field of composition teaching."[22] In 1966, Slager could say, "The assumption, by now basic to the profession, is that composing-writing beyond the sentence level-must be guided or controlled."[23]

It would seem provident then to examine the major assumptions underlying controlled composition, and the practical classroom manifestations of using such procedures. Using techniques of controlled composition makes it possible to teach one thing at a time while focusing the student's conscious attention on the critical features of the language patterns,[24] two established principles in learning theory. It gives the student maximum opportunity for practice in writing correct paragraphs, thereby learning through instrumental conditioning by immediate reinforcement of the right response. It makes possible a careful grading and sequencing of the language patterns to be written, thereby protecting the student from a hit-and-miss activity as well from a multiple of errors. It makes it possible for the student to work within the limits of his proficiency and, with some texts, at his own pace of progress, two major principles of programmed learning.

However, in my opinion, the most important theoretical justification for using controlled composition in the ESOL classroom lies in the realm of motivation. We do know that motivation is a major consideration in language learning. Hugh Fraser reports on a program using controlled composition for native speakers in Scotland and he especially comments on the motivational aspect: "The children are in fact willing enough to write, or indeed do anything else we ask of them, provided they have a reasonable chance of success in what they are doing.[25] I have reported elsewhere[26] on an experiment where a composition class was divided into two groups,

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[21]Meckel, in Gage, 983.

[22]Anita Pincas, "Structural Linguistics and Systematic Composition Teaching to Student of English as a Foreign Language, *Language Learning*, XII: 3 (1962), 185.

[23]William R. Slager, "Controlling Composition: Some Practical Classroom Techniques," *NAFSA Studies and Papers, English Language Series*, No. 12, ed. R.B. Kaplan, p. 77. For other articles which deal with techniques of teaching writing, see Diana M. Allen, "Controlled Composition in Second Language Classrooms: Texts and Techniques," *English for American Indians*, Spring 1971, 41-50; May Finocchiaro, "Secondary School Composition: Problems and Practices," *TESOL Quarterly*, I:3 Sept. 1967), 40-46; Lois Robinson, "Controlled Writing for Intermediate Students," *Teaching English as a Second Language, ed.* H.B. Allen (New York: McGraw-Hill 1965), pp. 265-270 and "Teaching Writing," paper given at the Third Annual TESOL Convention, Chicago, Illinois, March 5-8, 1969; ERIC Clearinghouse ED 38846; Aurora Samonte, "Techniques in Teaching Writing," *RELC Journal*, I:1 (June 1970), 127-138; and Mamie Sizemore and Grace Blossom, eds., "The Fourth Communication Skill: Writing," *Arizona English Bulletin*, 12:1 (October 1969), 30-35.

[24]Carroll, in Valdman, 105.

[25]Hugh Fraser and W.R. O'Donnell, *Applied Linguistics and the Teaching of English* London: Longmans, 1969, p. 137.

[26]Gerald Dykstra and Christina Bratt Paulston, "Guided Composition," *English Language Teaching*, XXI:2 (January 1967), 136-141.

Group A using a program of controlled composition and Group B writing weekly free papers. Although the findings concerning increased proficiency were inconclusive, there was clearly discernible difference in behavior between the two groups. Group A always handed in their papers on time, asked for extra work, attended an extra conference hour and in general showed a great purpose of direction. Group B handed in late papers, very rarely attended the extra hour, frequently expressed feelings of discouragement, and certainly never asked for extra work. When writing with controlled composition, the students become accustomed to writing correct compositions, and they will carefully ask questions if they are not certain of the correct response. And because of the nature of the control, they know exactly what questions to ask before they make a mistake.

In the real world of language teaching, we are justified to look at other than theoretical considerations. In testing, practicality is a viable concept and so it should be with teaching. A teacher with fifteen students in a class and five classes a day is not likely to give daily assignments in free composition. Using controlled composition makes it possible for him to give frequent writing assignments. Another important consideration is that of teacher control. Cobb pointed out at the Singapore Conference that "one must face the unpleasant fact that many teachers in this region do not feel adequate to the task of teaching composition. The controls of various forms of guided composition assist them as well as the pupil."[27] This corresponds exactly with my own experience in working with student teachers who, although native speakers of English were inexperienced in the classroom procedures.

Owens has summarized the potential advantages of using controlled composition:

1. The new materials can be used at various levels.
2. They provide plenty of practice in writing correct forms, rather than practicing the incorrect forms of too hastily required free composition.
3. They allow the teacher to gauge and control the advance of the student towards such types of free composition as may be possible and within the course.
4. They cover teaching points systematically and gradually, and hence link composition work to classroom instruction, and copy-writing to free-writing.
5. They are planned to fulfill a specific purpose, and are based on discernible principles.
6. They permit the learner to pace his own progress within limits.
7. They are not too difficult to produce, provided one has an itemized graded syllabus to work from, and a clear idea of the register restriction involved.
8. They lighten the teacher's load, since they are quick and easy to correct.[28]

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[27]D. Cobb, "Writing with Strict (and Less Strict) Guidance," Regional Seminar on New Developments in the Theory and Methods of Teaching and Learning English, Report, Singapore, 9-14 June, 1969, p. 68.

[28]R.J. Owens, "Teaching English Composition," *RELC Journal*, I:1 (June 1970), pp. 125-126.

Although it may be possible, albeit rather doubtful, that students would learn to write equally well on the beginning and intermediate level using free composition, the practicality of the procedure of controlled composition seems overwhelmingly in favor of adopting such a technique for teaching writing.

Writing on the advanced level presents other difficulties which are outside the scope of this paper. Advanced level writing is clearly within the realm of rhetoric where the students need to write freely to express their own ideas. The most fruitful approach seems to be that outlined by Robert Kaplan.[29]

II. TECHNIQUES OF CONTROLLED COMPOSITION

Control

Typically a controlled composition consists of a written model of some type with directions for conversions or specific language manipulations in rewriting the model. The degree of control lies both within the model and within the type of manipulation the student is asked to execute on the model. In a substitution table composition like the following, where all fillers are interchangeable, there is complete control, and all the student need do is copy correctly:

A (1) man (2) walked (3) down the street. A (4) girl (5) was waiting for him outside a (6) shop. As he approached her, she smiled (7) and said, "Hello. How are you?"

(1) tall, young, well-dressed
(2) with a beard, in a black hat, with sunglasses.
(3) rapidly, hurriedly, impatiently
(4) pretty, fair-haired, dark-skinned
(5) in high-heeled shoes, with an umbrella, in a pink hat
(6) chemist's, grocer's, bicycle
(7) pleasantly, attractively, in a friendly manner etc.[30]

However, if *with a beard* had appeared as a possible selection in (5) it would not have been an appropriate selection, and the student must understand that in order to write an acceptable paragraph. Finally, the student might be asked to provide a suitable expression of his own in the appropri-

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[29]Robert B. Kaplan, "Cultural Thought Patterns in Inter-Cultural Education." *Language Learning*, XVI:1 and 2 (1966), 1-20, and "A Contrastive-Rhetoric Approach to Reading and Writing," *NAFSA Studies and Papers, English Language Series*, No. 12, ed. R.B. Kaplan, 1967, pp. 85-93; see also Charles T. Scott, "Some Remarks on the Teaching of Composition," *NAFSA Studies and Papers, English Language Series, No. 10*, ed. R.P. Fox, 1964, pp. 43-48; J.F. Green, "Preparing an Advanced Composition Course," *English Language Teaching*, XXI:2 (January 1967), 141-150. For texts on the advanced level, see also Robert G. Bander, *American English Rhetoric: Writing from Spoken Models for Bilingual Students* (New York: Holt, Rinehart and Winston 1971); Jewell A. Friend, *Writing English as a Second Language* (Glenview, Illinois: Scott, Foresman and Co. 1971); Ann E. Nichols, *English Syntax: Advanced Composition for Non-Native Speakers* New York: Holt, Rinehart and Winston 1965).

[30]D.H. Spencer, "Two Types of Guided Composition Exercises," *English Language Teaching*, XIX:4 (July 1965), 158. See also, D.H. Spencer, *Guided Composition Exercises* (London: Longmans, 1968).

ate place. The degree of control depends on the degree of choice the student has in writing his composition. I have argued elsewhere for a sequence of mechanical, meaningful, and communicative drills in teaching structural patterns where these three types of drills were analyzed in terms (1) of expected terminal behavior, (2) of response control, (3) of the type of learning process involved, and (4) of criteria for selecting utterance response.[31] It seems reasonable that the same type of sequence should be followed in the types of composition exercises that lend themselves to it. In the following examples by Moody, which are similar in kind if not in format to Spencer's above, the first frame is a mechanical exercise:

Two of our old students Mr. Oladipo Mrs. Ademola My uncle David's eldest brother	sent to	England Lagos Nsukka Zaria Badagry	last year. last week. two days ago. three months ago.[32]

There is complete control since all alternatives are fully interchangeable; the student will write a correct composition as long as he can copy carefully the correct answers supplied by the teacher. It is important to realize that the student can produce a correct composition from such a frame and still not understand what he has written. For any learning to take place the teacher must make sure that the student does understand, or the writing practice will become mere busy work.

The following frame is meaningful:

He She They	traveled by	sea train air car lorry bus	because	she they he	did not have a car. could not afford an air ticket. could not go there by train. knew the ships were all full. wanted to get there quickly. did not want to pay too much money.[33]

[31]Christina Bratt Paulston, "Structural Pattern Drills: A Classification," *Foreign Language Annals*, IV:2 (December 1970), 187-193

[32]K.W. Moody, "Controlled Composition Frames," *English Language Teaching*, XIX:4 (July 1965), 150. See also K.W. Moody, *Written English under Control* (Ibadan: Oxford University Press, 1966).

[33]Moody, 150.

The student cannot write a correct composition if he does not understand what he is doing, structurally as well as lexically. The control is diminished; thus, the correct response directly depends on the student's knowledge of English. The information for responding is still supplied by the teacher, but there is now a right and a wrong choice for the student to make. The final step is to have the student write a composition of his own, using the same patterns as in the model but making up his own story. In the drills, I have named this step communicative, since the students talk about their own world and opinions, but it may well be that in writing it is not so much communicative as imaginative. In any case, there is no control of lexical items and much less of structural patterns; the student now supplies the information for responding, and the problem-solving type of learning process is very different from the habit formation of the mechanical exercises. This type of control, then, employs several composition exercises to cover one grammatical feature, the first rigidly controlled while the last may at times come close to free composition.

There is another type of control such as that found in my own *Controlled Composition*[34] and in Sandburg's *Writing Laboratories*[35] where the controls are gradually relaxed throughout the program and once relaxed do not go back to a closer control again. There is no evidence that one type of control is better than another, but for the beginning levels I believe the zigzag control from mechanical to communicative is necessary. No amount of mechanical writing is going to teach a productive generating of sentences, and the students need to work with the relaxed controls, albeit within very simple patterns. For the more advanced levels I prefer the diminishing controls where the student gains confidence by his steadily increasing liberty.

List of Techniques

In the following list of techniques of controlling writing, I have made no attempt to classify these techniques according to control, but have listed them according to type. The reason for this is that many types of controlled composition techniques can serve with varying degrees of control. Moody makes the same "Controlled Composition Frame" above serve as the model for mechanical, meaningful, and communicative writing. The teacher should be aware of the importance of the degree of control and suit the activities according to the needs of his students.

This taxonomy of techniques has been culled from existing texts and from articles on producing materials for teaching composition. It is intended both as a guide for the teacher to prepare his own exercises and as

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[34]Christina Bratt Paulston, "Controlled Composition: A Program for College Students Whose Native Language Is Not English" (unpublished Ed.D. dissertation, Columbia University, 1966). See pages 211-212 for a discussion of control.

[35]Karl C. Sandburg, "Drills for Writing Laboratories," *NAFSA Studies and Papers, English Language Series*, ed.D. Wigglesworth (1967).

a source of reference to more exercises of these types. I have intended it more as a catholic sampling than as a personal endorsement.

There seems to be basically five kinds of controlled composition where the writing exercises derive from (1) substitution tables or frames, (2) models with directions for rewriting the model, (3) pictorial control, or a combination of pictorial control and written or oral model, (4) dictation exercises with oral control, and (5) exercises with semi-control where content and ideas are suggested but with a minimum suggestion for structural patterns. I shall limit my discussion to techniques of controlled composition where the control is generated by written stimuli.

Substitution Tables. Substitution tables go by many names, but primarily they are referred to as tables or frames. They differ from the substitution conversions written from model passages in that all necessary substitutions are indicated to the student either by slot or by number. In the substitution exercises of rewriting models the student has to find all necessary correlative substitutions himself. There are (1) single, (2) correlative, and (3) multiple substitution exercises. This is a single substitution exercise from Costinett based on a previous reading:

I feel	tired sick exhausted horrible	today.[36]

A correlative substitution exercise may be quite simple as the one (Table I) from Moody,[37] or as complicated as the one (Table II) from Arapoff.[38]

What they have in common is that the student is asked to choose one filler from each slot and that his initial choice will necessitate later choices. If *Mrs. Ademola* is chosen in the first sentence, then the pronoun must be *she* in the second. In the same way, Arapoff's "Rhetoric Frames" the choice in box (5) is a grammatical one, but "If a student chooses *Hawaii's weather* in box (1)

> he will then select the parallel to this, '. . . . .'s weather' in box (6) for he will have learned that grammatical parallelism is a rhetorical device to promote coherence between ideas in an essay."[39]

The latter is a rhetorical choice and involves language manipulations much more sophisticated than in the Moody frame.

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[36]Sandra Costinett, *Structure Graded Readings in English*, Book Two (Washington, D.C.: Gemini Books, 1970), p. 78.

[37]Moody, 150.

[38]Nancy Arapoff, "Controlled Rhetoric Frames," *English Language Teaching*, XXIII:1 (October 1968), 31.

[39]Arapoff, 28.

TABLE I

Two of our old students Mr. Oladipo Mrs. Ademola My uncle David's eldest brother	went to	England Lagos Nsukka Zaria Badagry	last year. last week. two days ago. three months ago.	

He She They	went there	to inspect a new factory. to study at the university. to see Mr. _____.		
		to visit to meet	her their his	friend _____ sister-in-law.

	works	in the Ministry of Foreign Affairs. in the office of a big company.	
who which	teaches takes	students	from many different countries. of many nationalities.
	makes produces	many kinds of	tires cloth. electrical equipment. batteries.

He She They	traveled by	sea train air car lorry bus	because	she they he	did not have a car. could not afford an air ticket. could not go there by train. knew the ships were all full. wanted to get there quickly. did not want to pay too much money.

His Their Her	friends brother sister	met	them him her	at the	airport, clocks, bus station, motor park, hotel,
The A An	manager bus taxi old friend				

and took	her them him	to	the his her their a	house. factory. hotel. office.

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TABLE II

(1)	(2)	(3)	(4)	(5)	(6)
Hawaii's climate Hawaii's weather The weather in Hawaii The climate in Hawaii In Hawaii the weather	is said to be is can be considered	just as more not as less	stimulating interesting comfortable monotonous enjoyable changeable	as than	(name of your country)'s weather. _____'s climate. the weather in_____. the climate in_____.

(7)	(9)	(10)	(11)	(12)
Hawaii Hawaii's weather The climate in Hawaii In Hawaii the weather Hawaii's climate	is said to have is can be shown to be has doesn't have	no variety, unchangeable, monotonous, no seasonal changes, no seasons, n't any seasons, changes, seasons,	while but and however although	_____ _____'s weather the climate in _____ in_____the climate
There are no seasons in Hawaii,			and similarly	there are

(14)	(17)	(20)	(22)	(24)	
has is said to have can be shown to have is said to be	no variety no changes no seasonal changes n't any seasons monotonous	either. too.	In Hawaii	the weather the climate	is,

(15)	(18)	(19)	(21)	(23)	(25)
four two no	four two	changeable. a lot of variety.	seasonal changes. seasons.	The weather in Hawaii The climate in Hawaii Hawaii's weather Hawaii's climate Hawaii	can be shown to be, seems to be,
		four two.		seasons in_____ (16)	

Multiple substitution exercises may also be very simple:

The children stole the apples
student/borrow/book; woman/choose/cake; porter/lift/suitcase[40]

with the model rewritten as: The students borrowed the book, etc. They may be made meaningful by adding choices which are not appropriate as I pointed out above; a *girl* would not go well *with a board*. Finally, a paraphrase of model maintaining structural patterns may be considered the ultimate in multiple substitution exercises:

> Mary was a foolish girl who thought only about beautiful clothes. One morning, she was walking along a road, carrying a basketful of eggs. She was going to the city to sell them and try to buy clothes with the money. She was walking in the middle of the road, thinking of the clothes she was going to buy. Suddenly a big car came around the corner. Mary jumped out of the way, dropped the basket, and all the eggs were broken.

The student is asked to rewrite it with "John was a young man":

> John was a young man who cared mainly about lively parties. One night he was drinking at a party, enjoying an evening full of fun. He was singing to the guests to amuse them and to impress Joan with his cleverness. He was standing on the chair in the corner, singing of the girl he was going to marry. Suddenly the host came into the room, John jumped off the chair, sprained his ankle, and all the fun was spoiled.[41]

The teacher needs to take care that the exercise does not become one of ingenuity even for a native speaker, but that the model merely serve as a guide of patterns and organization.

Models with Directions for Rewriting. The type of controlled composition which employs a written paragraph or two with directions for rewriting it, employing specific language manipulations, is by far the most common among the extant texts. The models divide into two categories: the one where "the measure (for selection) is excellence, or at least high competence, of written expression";[42] the other employs unnatural, although not ungrammatical, writing in order to elicit the correct composition.

Faulty Models. A paragraph consisting entirely of yes/no questions is a typical example of the latter type. The conversion from question form to statement form constitutes the composition:

> Model: Is a foreign student an exceedingly busy person? Does he frequently study five and a half days a week? However, are weekends a little different? Does even the busiest student try to spend a few

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[40]Spencer, 157.

[41]Anita Pincas, "Teaching Different Styles of Written English," *English Language Teaching*, XVII:2 (January 1964), 78.

[42]William D. Baker and T. Benson Strandness, *The Experience of Writing* (Englewood Cliffs, N.J.: Prentice-Hall, 1958), p. iv.

hours with his friends Saturday evening or Sunday afternoon? When such friends meet, do they often relax over a leisurely meal?

Composition: A foreign student is an exceedingly busy person. He frequently studies five and a half days a week. However, weekends are a little different. Even the busiest student tries to spend a few hours with his friends Saturday evening or Sunday afternoon. When friends meet, they often relax over a leisurely meal.[43]

The model paragraph can also be written as a series of either/or questions: "Is the Atlantic Ocean east or west of the United States? Is Mexico north or south of Central America? etc."[44]

There are also exercises with *wh-* questions, questions with models, and *have* questions.

Fill-in-the-blanks exercises are also examples of a faulty model as in this one on subordinate conjunctions:

(1) Do you know_____he came yesterday and not today?
(2) They told him_____they were going and_____was going with them.
(3) It seemed_____he did not know what to do.[45]

Florence Baskoff's use of fill-in-the-blanks compositions is interesting. She correctly names them quizzes, and they serve as the cue to elicit the responses the students have already studied in the preceding model which contained no blanks, but consisted of a piece of natural language.[46]

The last type of exercise with a faulty model is that which consists of re-ordering scrambled sentences into a coherent paragraph:

1. The people also, in ever increasing numbers, are awakening to the need for at least the rudiments of education for all.
2. These offerings have been adjusted to both elementary and secondary instruction, sometimes as additions to the regular school programs, more often in separate schools.
3. Until comparatively recent times vocational education in Latin America was neglected, for coupled with the nearly exclusive concern of the well-to-do with a classical type of education, there was the common idea that those who did manual labor needed little education.
4. The past few decades have seen a remarkable growth in schools offering commercial, technical, agricultural, and other training in trades and industries.

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[43]Lois Robinson, *Guided Writing and Free Writing: A Text in Composition for English as a Second Language* (New York: Harper and Row, 1967), p.2.

[44]Lois Robinson, "Controlled Writing for Intermediate Foreign Students," p. 267.

[45]R.R. Campbell, *English Composition for Foreign Students* (London: Longmans, 1962), p. 47.

[46]Florence Baskoff, *Guided Composition* (Philadelphia: Center for Curriculum Development, 1971).

5. Present-day leaders, however, have come to the conclusion that if the American nations are to develop along sound social, economic, and political lines, such development must find root through a system of universal education.

Check your work by referring back to the reading selection. If your ordering of the sentence is different from that actually used by the author, be prepared to defend it logically.[47]

The instructors in the English Language Institute report favorably on these exercises in Baunwoll and Saitz, but they despair of the longer ones in Kaplan. Try this one:

With two exceptions, the sentences below constitute a four-paragraph essay, but they have been printed in a disordered sequence. Reconstruct the essay by dividing it into its four parts.

1. That they have survived for so long in such numbers is due in large degree to the fact that they have perfected a variety of highly efficient means of defense.
2. Some butterflies have tattered wings that resemble dead leaves, or oddly patterned wings that look like colored bark.
3. Another, which feeds on oaks, is stouter and rougher, it even shows what appears to be the scars where the previous season's leaves were joined to the twig.
4. The click beetle, for example, combines a jumping organ with sound.
5. He can also jump straight up to a height equal, in human terms, to jumping a five-story building.
6. But perhaps the most amazing of all protective devices are the ways in which insects use pattern, shape, and color as a means of disguising themselves.
7. A spectacular example of chemical defense is the bombardier beetle, which has a turret forming the rear of his abdomen, from which he can fire to all sides, as many as twenty-nine times in four minutes.
8. Some of the most fantastically camouflaged insects are those that resemble twigs.
9. A number of other insects rely upon leaping as a method of escaping from enemies.
10. The caterpillar of one moth hatches from the egg in the late summer and feeds on birch leaves; at that time its color is reddish-brown with some green markings, harmonizing well with the early fall foliage.
11. One kind of a twig caterpillar has a smooth, slender body like the twigs of birches on which it feeds.
12. Despite the popular belief, insects are not primarily destructive creatures.

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[47]Robert Baumwoll and Robert L. Saitz, *Advanced Reading and Writing: Exercises in English as a Second Language* (New York: Holt, Rinehart and Winston, 1965), pp. 160-161.

13. For more than 300,000 million years, insects have populated the land and fresh waters of the earth with the greatest assemblage of species of any group of organisms.
14. When picked up, this beetle gives a startling click that might cause a bird to drop it in alarm.
15. The common grasshopper relies on his phenomenal leaping alone.
16. Some scientists feel that, if pesticides are not improved, insects might one day overwhelm the rest of the world.
17. A great many insects possess chemical armaments.
18. He can leap horizontally about twenty times his body length, equivalent to a man's covering a football field in three broad jumps.
19. Some simply have an evil smell or a foul taste.
20. It lies motionless for a few moments, then snaps its body and leaps high in the air with another loud click.
21. Some others have poison glands which produce large amounts of formic acid; one ant species can squirt this acid as far as a foot away.
22. But by the spring, when its color has changed, a concealing green has replaced most of the brown.[48]

My own feeling, which I recognize as one of personal bias, is that I do not like to work with unnatural language of any kind. The model, which serves to guide the student to a correct composition, should be in excellent English, and so should the resultant composition. A paragraph with ten pluperfects is just un-English, and it is not worth sacrificing a decent composition for the maximum practice.[49] For these reasons I object to the techniques of controlled composition with a faulty model, which I have outlined above.

Excellent Models. *Models:* The use of a model written in excellent or at least good English for the student to imitate in writing his own composition is probably the most common of all techniques in controlled composition, be it on the sentence or paragraph level. Essentially the techniques are those we are familiar with from pattern drills; the difference is primarily that the model is much more complicated.

Slager[50] lists the characteristics of models for use in controlled composition: they should be short, contemporary, and rather simple in style with a careful and obvious organization. On the more advanced level I think they should include a variety of those syntactic features which are characteristic of mature prose[51] and they should represent a variety

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[48]Charles Kaplan, *Guided Composition* (New York: Holt, Rinehart and Winston, 1968), p. 185.

[49]Two texts which sacrifice natural sounding English in the students' composition for increased practive of specific patterns are Gerald Dykstra, Richard Port and Antonette Port, *A Course in Controlled Composition* (New York: Teachers College Press, Columbia University, 1966), and Robinson, *Guided Writing and Free Writing.*

[50]Slager, 84.

[51]Kellog W. Hunt, "Do Sentences in the Second Language Grow like Those in the First?" TESOL Quarterly, IV:3 (September 1970), 195-202; Marcella Frank, "A Manual for Teaching Sentence Structure through Practice in the College Composition/Communication Course," unpublished Ed.D. dissertation, Columbia University, 1963.

of writing: narrative, descriptive, reflective, factual, analytical, critical, instructional, and hortatory. Janet Ross[52] and I[53] have offered suggestions for preparing models: you write your own, you can adapt existing materials, or you can use passages you find in your reading.

For lower levels one should limit the vocabulary, but the sentence structures, which must of course be known by the students, control themselves, as it were. The control lies in the conversion: either you can convert a structure or you can't, and the difficulty lies in finding or writing convertible structures. Once this is achieved, the other structures in the passage are merely rewritten, and, in fact, all structures are controlled. Of course, if a structure causes semantic difficulty, that is another matter; the one necessity is that the model passage be understandable to the student.

> In looking for model passages to convert to specific patterns, one is at first likely to be discouraged since it seems at times difficult to find what one is looking for. Parallelism, for instance, is not very frequent in modern English but it can be found in essays, editorials, sermons, political speeches, in writing which attempts to convince readers. Passives are much rarer than one might think; newspaper accounts are a good place to look for them, as are grammars. You can read many pages of fiction without coming across any sentence connectives-the place to look for them is in writing which deals with involved abstract facts, especially in comparison. I remember looking for them in B.A.G. Fuller's *History of Philosophy*, and there in two short paragraphs were nine sentence connectives. Imperatives are surprisingly scarce. . .they can be found in cookbooks and how-to books. Modifications are most easily used with fiction, i.e., the adding of adjectives and adverbs, of relative clauses and the like.[54]

Conversions. Model passages lend themselves to two kinds of writing activity: conversions and what I can only call semi-controlled composition, really an ad hoc list of techniques, where the model passage serves to suggest content and ideas, but with little structural control. The latter is an important step in going from controlled to free composition.

There are three types of conversions: substitutions, transformations, and modifications. In a substitution conversion the structural patterns of the sentence remain the same as in the model while slots are filled by a specific class of fillers. In a transformation conversion the structural patterns differ from the model, although the output remains controlled by the original sentence structures. Modification exercises involve primarily expanding the patterns in the model and are the result of the student's choice.

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[52]Janet Ross, "Controlled Composition," *NAFSA Studies and Papers*, English Language Series, ed. D. Wigglesworth (1967) pp. 47-49.

[53]Christina Bratt Paulston, "The Use of Model Passages in a Program of Guided Composition," *On Teaching English to Speakers of Other Languages*, Series IV, ed. B.W. Robinett (1966).

[54]Paulston, 152.

(1) Substitution conversions. As with substitution tables, there are single, correlative, and multiple substitution conversions. They lend themselves primarily to exercises in the grammatical categories of gender, number, and tense, and in replacing synonyms and transition words. Here's a correlative substitution conversion on gender changes:

Model (from Clarence Day, *Life with Father):*

> Father had the same character as a boy, I suppose, that he had as a man, and he was too independent to care if people thought his name fancy. He paid no attention to the prejudices of others, except to disapprove of them. He had plenty of prejudices himself, of course, but they were his own. He was humorous and confident and level-headed, and I imagine that if any boy had tried to make fun of him for being named Clarence, Father would simply have laughed and told him he didn't know what he was talking about.

Assignment:

> Rewrite the entire passage, changing the word *Father* to *Mother* each time it appears. Remember to change the pronouns, nouns, and names whenever it becomes necessary.

Student's Composition:

> *Mother* had the same character as a *girl*, I suppose, that *she* had as a *woman*, and *she* was too independent to care if people thought *her* name fancy. *She* paid no attention to the prejudices of others, except to disapprove of them. *She* had plenty of prejudices *herself*, of course, but they were *her* own. *She* was humorous and confident and level-headed, and I imagine that if any boy had tried to make fun of *her* for being named Clarissa, *Mother* would simply have laughed and told him *she* didn't know what he was talking about. [55]

If the student is asked to underline his changes from the model, the teacher can correct the composition at a glance.

The following exercise is a multiple substitution conversion. As is obvious from this example, substitution exercises need not be as easy as those cited above.

Model (from Gerald Dykstra, "A New Dimension in Laboratories"):

> "The National Interest and Teaching of English as a Foreign Language," a document prepared by the National Council of Teachers of English, quotes a conservative estimate that 400 million people now speak English. Since a very large part of this number speaks Englist as a second language, the continuing need for teachers of English as a foreign or second language is immediately apparent. In addition, there are millions who are now in English classrooms who will not make extensive use of English as a spoken language but who will use textbooks, reference books and scholarly works in English to complete

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55 Christina Bratt Paulston and Gerald Dykstra, *Controlled Composition.* (New York: Simon and Schuster, 1971).

their own education in almost all professional fields. All of these need qualified teachers. Finally, of course, there are the vast numbers studying English who will never advance far enough to make practical use of English, spoken or written, but who might do so if they had qualified teachers now.

Assignment:

Rewrite the entire passage, changing. . . *400 million people now speak English* to . . . *400 million men are now learning to cook.* Follow the general structure of the model, but make whatever changes in vocabulary that are necessary for the passage to make sense. Use your imagination freely.[56]

This is my contribution to the women's liberation movement; the resulting compositions from this exercise are always funny. I will let the leader concoct his own.

(2) Transformation conversions. The usual transformation conversions are exercises on changing the imperative to various tenses, passive to active and active to passive, statements to questions and questions to answers, negative to positive and positive to negative, adjectives and adverbs to clauses and phrases, clauses to phrases and phrases to clauses, direct to indirect and indirect to direct speech. There are as well, in Dacanay's terminology, integration, reduction, and transposition exercises.[57]

Here is typical transformation conversion from Baskoff:

Change the following sentences from passive to active voice. Note: If there is no agent you must supply one as the subject in the active voice:

1. First I was directed to my seat by the stewardess.
2. We were told to fasten our seatbelts.
3. A few minutes after take-off, magazines and newspapers were distributed.
4. I was given some gum to chew because my ears hurt.
5. We were given instructions on what to do in case of an emergency, etc.

The student's composition will be something like this:

First, the stewardess directed me to my seat. Then she told us to fasten our seatbelts. A few minutes after take-off, the stewardesses distributed magazines and newspapers. One of them gave me some gum to chew because my ears hurt. The captain gave us instructions on what to do in case of an emergency.[58]

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[56]Paulston and Dykstra.

[57]Fe R. Dacanay, *Techniques and Procedures in Second Language Teaching* (Dobbs Ferry, New York: Oceana Publications, 1963), pp. 107-151.

[58]Baskoff, 137.

The next exercise is a direct to indirect speech transformation conversion from Arapoff. This exercise is very complicated and is followed by two pages of analysis (in the form of questions) in order to enable the student to write such a conversion himself. Nancy Arapoff believes writing is a thinking process.[59]

Conversation:

John: I've heard San Francisco is a beautiful city. Bob went there on his vacation.
Don: I didn't know that. I've been thinking he'd gone to Los Angeles. I'd have liked to've heard about San Francisco. I am planning to go there on vacation.
John: He might've visited both cities. He'll be arriving in a few minutes. You can ask him then.

Indirect address:

John mentioned to Don that he had heard San Francisco was a beautiful city. Bob had gone there on his vacation.

Don replied that he hadn't known that. He had been thinking Bob had gone to Los Angeles. He would have liked to have heard about San Francisco. He was planning to go there on his vacation.

John said that Bob might have visited both cities. He would be arriving in a few minutes. Don could ask him then.[60]

Integration exercises - joining sentences by conjunctions and relative pronouns - appear in most texts. These examples are on the sentence level:

Cue: The suitcase is lost, and the handle of the suitcase is red.
Response: The suitcase, whose handle is red, is lost.[61]

Cue: Steve never watches commercials. Stan does not like them.
Response: Steve never watches commercials, nor does Stan like them.[62]

They are pure pattern drill, and very effective. They should be taken to the paragraph level:

Model (from Ernest Hemingway, *A Farewell to Arms):*

I did not believe the Germans did it. I did not believe they had to. There was no need to confuse our retreat. The size of the army and the fewness of the roads did that. Nobody gave any orders, let alone Germans. Still, they would shoot us for Germans. They shot Aymo. The hay smelled good and lying in the barn in the hay took away all the years in between . . . I listened to the firing to the north

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[59]Nancy Arapoff, "Writing: A Thinking Process," *TESOL Quarterly*, I:2 (June 1967), 33-39; see also, "Discover and Transform: A Method of Teaching Writing to Foreign Students," *TESOL Quarterly*, III:4 (December, 1969), 297-304.
[60]Nancy Arapoff, *Writing through Understanding* (New York: Holt, Rinehard and Winston, 1970), p. 25.
[61]Earl Rand, *Constructing Sentences* (N.Y.: Holt, Rinehart & Winston, 1969), p. 75.
[62]Jacqueline P. Griffin and G. Howard Poteet, *Sentence Strategies* (New York: Harcourt, Brace and Jovanovich, 1971), p. 267; for another text on the sentence level, see also Helen E. Levre and Carl A. Lefevre, *Writing by Patterns* (New York: Knopf, 1967).

toward Udine. I could hear machine gun firing. There was no shelling. That was something. They must have gotten some troops along the road. I looked down in the half-light of the hay barn and saw Piani standing on the hauling floor. He had a long sausage, a jar of something, and two bottles of wine under his arm.

"Come up," I said. "There is the ladder."

Assignment:

Hemingway is describing the retreat in Italy during World War I. One of his stylistic characteristics is his short sentences. Rewrite the entire passage, combining with subordinate conjunctions as many sentences as you can write with ease. See Appendix V (which contains a list of conjunctions.)[63]

A less controlled integration exercise, which I have classified as a modification rather than as a transformation conversion, presents a model with the directions to add a relative clause, a reason clause, a purpose clause, etc., to certain specified sentences:

Model (from Irving Howe, "T.E. Lawrence: The Problem of Heroism"):

1) To an age that usually takes its prose plain, Lawrence's style is likely to seem mannered. 2) Unquestionably there are passages that fail through a surplus of effort; passages that contain more sensibility than Lawrence could handle or justify. 3) But it is dangerous to dismiss such writing simply because we have been trained to suspect the grand, etc.

Assignment:

Rewrite the entire passage, adding comparison clauses to sentence 1 and 3. See Appendix V (which lists conjunctions to use for comparison clauses).

The student's copy may look like this:

To an age that usually takes its prose plain, Lawrence's style is likely to seem *more mannered than we are used to.* Unquestionably there are passages that fail through a surplus of effort; passages which contain more sensibility than Lawrence could handle or justify. But it is *as* dangerous to dismiss such writing simply because we have been trained to suspect the grand *as it is consistently to submit to bathos.*[64]

This adding-of-clauses type of controlled composition is a much more complicated kind of language manipulation than it seems at first, and requires very clear thinking on the part of the student.

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[63]Paulston and Dykstra.

[64]Paulston and Dykstra.

Many have been concerned about reduction exercises, i.e., reducing sentences or clauses to verbal phrases (embedding) in order to pack information into a sentence. A high degree of predication within a sentence is typical of mature written English, and this type of exercise is a primary concern of many writing texts, especially those for native speakers.

> Cue: A boy was frightened by a dog. The boy quickly ran to the door.
> Response: Frightened by the dog, the boy quickly ran to the door.[65]

> Cue: Even if Phil is drafted, he will propose to Nadyne.
> Response: Even if drafted, Phil will propose to Nadyne.[66]

These exercises should also be taken to the paragraph level. Janet Ross suggests one way of doing so:

> Directions:
>
> Included clauses help indicate the precise relationship between ideas. In order to make the following selection less wordy, express in one sentence the ideas between the bars. You will probably use included clauses to do this.
>
> *At the Airport*
>
> /At the airport I always like to conjecture about the people. I see many people at the airport./ That lady is a grandmother. She is standing beside a jewelry counter. She is meeting a plane. Her daughter and two small grandchildren are on the plane/ etc.

This is a composition which one of her students wrote:

> I always like to conjecture about the many people I see at the airport. That lady standing by a jewelry counter, is a grandmother meeting a plane on which are her daughter and two grandchildren.[67]

Reduction exercises may also be done as modifications in which case the student is simply asked to add certain types of verbal phrases to indicated sentences. Earl Rand reports on an interesting procedure for teaching embedding, which he calls synthesis, following traditional British terminology. The model paragraph, which contains many embeddings, is rewritten in simple sentences.

> The problem of how these atoms are arranged in a protein molecule is one of the most interesting and challenging now being attacked by workers in the physical and biological sciences.

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[65]Rand, 83.

[66]Mary E. Whitten, *Creative Pattern Practice: A New Approach to Writing* (New York: Harcourt, Brace and World, 1966), p. 133.

[67]Janet Ross, "Controlled Writing: A Transformational Approach," *TESOL Quarterly*, II:4 (December 1968), 260-261.

The students rewrite this sentence, which is the last of a paragraph, as they have done all the others, in simple, active sentences:

> The problem is one of the most interesting and challenging problems.
> The problem is that these atoms are arranged somehow in a protein molecule.
> Workers are now attacking the problem.
> The workers are in the physical and biological sciences.

A week later the student is asked to combine the paraphrased, simple sentences into one sentence. "He is urged (1) to place the new or main information in the independent clause and the secondary, supporting material in the subordinate clauses or phrases, (2) to pronominalize, (3) to make a sentence with an unimportant actor-subject into a passive and to delete the *by*-phrase, and (4) to use transition words."[68]

(3) Modification conversions. Modification exercises are primarily compositions to which the student has added or completed some patterns of the model. They are similar to expansion drills in pattern practice. They lend themselves primarily to the adding of adjectives and adverbs, articles and noun modifiers, phrases and clauses, and transition words. Completing a sentence, which has been partially begun, can also be considered a modification exercise.

The following are some typical exercises on the sentence level:

Complete the following sentences using adjective clauses.

a. This is the house where _____.
b. The lawyer whom _____ lives in San Diego.
c. The class which _____ starts at 9:00 A.M.

etc.[69]

Complete the following sentences using noun clauses.

a. I believe _____.
b. I asked the policeman _____.
c. I don't know _____.

etc.[70]

They can be done equally well on the paragraph level:

A Familiar Procedure

Directions:

Complete the four following paragraphs of partial statements with time clauses in the simple present tense, underlining the time clauses. Hing will go to the college cafeteria in a few minutes for another meal. He will take off his cap as soon as ..... He will not take off his coat until after. . .He will continue to carry his briefcase while. . .

etc.[71]

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[68]Earl Rand, "Analysis and Synthesis: Two Steps toward Proficiency in Composition," *Workpapers in English as a Second Language: Matter, Methods, Materials*. (Department of English, University of California at Los Angeles, April 1967), pp. 87-91.

[69]Baskoff, 156.

[70]Baskoff, 157.

[71]Robinson, *Guided Writing and Free Writing*, 28.

The degree of control in these exercises depends on the degree to which possible answers have been discussed in class. There may be oral preparation or the exercises may be based on a previous reading. The student may also simply be presented with a passage and asked to add certain patterns to indicated sentences. Passages taken from fiction lend themselves best to this kind of writing activity; it is not as easy as it may seem to find appropriate passages. Here is one which lends itself particularly well to modification conversions:

> Model: from Muriel Spark, *Robinson*
> 1) I was on the patio, pulling faces, when I noticed Tom Wells standing in the shadow of the fountain. 2) I do not know how long he had been standing there, watching me. 3) The object of my facial contortions was to attempt to discover what it felt like to be Jimmie and Tom Wells respectively. 4) My method was not infallible, but it sometimes served as an aid to perception. 5) I had practiced it since childhood. 6) You simply twist your face into the expression of the person whose state of mind and heart you wish to know, and then wait and see what sort of emotions you feel. 7) I had begun with Jimmie. 8) First I considered myself to be standing high and lean, very fair, with a straight wide mouth; and I pulled my mouth straight and wide, I made my eyes close down at the far corners; I raised my eyebrows and furrowed my brows; I put my tongue inside my lower lip, pulling my chin long; my nose, so concentratedly did I imagine it, curving up slightly at the bridge. 9) Then I was self-consciously Jimmie.[73]

With this passage the student can be asked to add verbal phrases to sentences 5, 7 and 9; relative clauses at his own discretion; reason clauses to sentences 2, 4 and 7; purpose or result clauses to 2, 5 and 7; or concessive clauses to 2, 5 and 7. It must be emphasized that directions for rewriting passages must be very clear, and that examples of reason clauses, etc. should always be given. Because there is a considerable degree of copying involved in writing these types of controlled composition, the student should not be asked to do the same passage twice simply because several language manipulations are possible with one passage.

The following is an exercise (for native speakers) on modification, based on a model passage from Steinbeck's *Grapes of Wrath:*

General	*More Specific*
a motor vehicle	a huge red transport truck
He kept the motor on.	The vertical exhaust pipe muttered softly, and an almost invisible haze of steel-blue smoke hovered over its end.
The colors of the truck were striking.	_____
It was quiet.	_____
The people spoke ungrammatically.	_____

[73]

[72]Paulston and Dykstra.

[73]Baker and Strandness, 14.

Here is a last example of a modification conversion on adding transition words or sentence connectors, as Arapoff calls them:

Factual Account:

American higher education has a rural tradition. America began as a civilized but rural nation. Its first colleges and universities quite naturally began in the country. Land was cheap in rural areas. It was less expensive to build schools there. Country people thought city life would have a bad influence on their children. They wanted them to go to rural schools.

Unified Report:

American higher education has a rural tradition for three reasons. First, America began as a civilized but rural nation. Therefore, its first colleges and universities quite naturally began in the country. Also, land was cheap in rural areas, so it was less expensive to build schools there. In addition, country people thought city life would have a bad influence on their children; thus they wanted them to go to rural schools.[74]

Techniques of Semi-Controlled Composition.

As Maryruth Bracy[75] has pointed out, there "exists a broad gap between the least-controlled writing and entirely free composition." Left to his own devices the student will still make a great number of errors, but his proficiency is such that he needs to move beyond carefully controlled manipulation of structures and vocabulary. Bracy comments on an experiment where her students wrote fewer errors when the content was controlled:

The problem is not to structure the content so that specific sentence structures will result; otherwise, the students are back to controlled writing. The suggestion is to explore ways of re-structuring topics so as to graduate the control . . .The result would be a range of "freeness" in composition similar to the already well-defined range of control in writing.[76]

In absence of such an established range, I can merely list some established techniques of semi-control. The one principle that they all share is that the model supplies the content or the ideas for the composition, while there is little structural control. A common procedure is to present the student with a model passage and ask him to paraphrase it, to write a summary of it, to add a beginning, middle or end to it, or to outline it. Or he may be given an outline and asked to write a composition from it. Another technique uses topic sentences to control the student's composition:

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[74]Arapoff, *Writing through Understanding*, 87

[75]Maryruth Bracy, "The Move from Controlled Writing to Free Composition, or, 'Write 300 Words on Being a Foreign Student at UCLA,'" *Workpapers in English as a Second Language*, Vol. IV (June 1970) Department of English, University of California at Los Angeles, p. 22.

[76]Bracy, 22.

Directions: Add three more sentences that develop the topic sentence:
1. Once I visited a village which was located . . .
2. The people of the village had their own distinct customs.

_____

_____

_____

etc.[77]

Karl C. Sandburg[78] suggests drills for what he calls "writing laboratories" and I shall quote examples from his NAFSA paper at length, since I find his suggestions excellent.

Instructions: Write a biographical sketch of the imaginary Russian novelist Ivan Ivanovich.
You may describe him as you like, but the following questions and information may help you. Most of the action will, of course, be in the past tense.

Parentage

Born 1812. Father dies when Ivan is three. How? from tuberculosis? by political assassination? of grief over his wife's infidelity? from being thrown from a horse? Mother-rich or poor? beautiful or homely? aristocratic or commoner? strong (domineering, self-willed) or weak? selfish or generous? like or unlike her husband?

Ivan's education

Was it solid or sketchy? Did he study classical or modern subjects? How many languages did he learn to read? to speak? French? German? Spanish? Chinese? Latin? How widely did he read in economics and political theory?

Early manifestations of revolutionary tendencies

Why? Because of social abuse of his mother? Revolt against maternal authority? Being influenced by a group of young intellectuals who were anarchists in disguise?

His Siberian experience

Arrested in 1842 for plotting on the Czar's life. Was he guilty or not guilty? How was he treated in Siberia? harshly or kindly? How did he stand the weather? Did he lose his mind or remain sane? Released in 1847.

Declining years in Paris

Writes his masterpiece *Confessions of a Siberian Exile*-acclaimed or rejected by Parisian society? Died rich or poor? from starvation, gout, or tuberculosis?

If the student possesses a large vocabulary he branches out from the possibilities suggested. If he does not, he still finds enough alternatives in the drill for him to do something imaginative and original (no two biographies of Ivan Ivanovich resembled each other).

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[77]Slager, 82.

[78]Sandburg, 56-57.

The next drill is less controlled and is intended for a more advanced group. It presupposes previous drill on the patterns of conjecture. After these patterns are reviewed in class, the following announcement is made: You have probably heard of the revolution yesterday in Costra Incognita. The information which has come to us by radio and TV is unfortunately quite incomplete. We have only the facts listed below. Tell what you think must have happened.

7:10 A.M. The national radio goes off the air. What did people think had happened? Power failure in the electrical system? Strike by the broadcasters union?

7:30 A.M. The national radio comes back on the air. A different announcer plays the national anthem. Why?

7:50 A.M. Numerous shots are heard in the vicinity of the presidential palace. What did the people think was happening? Fireworks in celebration of the president's wife's birthday? A fire in a nearby ammunition factory? A bank was being robbed? What do you think was happening?

9:50 A.M. The national radio announces that the air force has gone over to the rebels.

10:00 A.M. Airplanes bomb rebel positions. Who was flying the planes? Did the air force remain loyal to the president? Did rebel air force pilots mistakenly bomb their own positions?

11:00 A.M. The radio has gone off the air. No further word has been received. What do you think has happened? What do you think will happen?

Another technique which has proved helpful is to ask the students to write on a similar topic as in the model passage. Here is a writing assignment from Ross and Doty:

Model passage:

Language and Culture

To know a person's language is to understand his culture, for language grows out of and reflects culture. The Tzeltal tribe in Mexico, for instance, has twenty-five different words for expressing the idea *to carry*. Tzeltal speakers can indicate by one word each of these concepts: carrying on the shoulder, carrying on the head, carrying in a bundle, carrying in the palm of the hand, or carrying in a container, etc.

Writing assignment:

Following the model in the preceding exercise, write a composition in which you show how knowing your own native language helps a person understand your culture. Underline the verbal constructions in your paragraph, using as many as are appropriate to express your ideas but varying their function in the sentence. Also underline the

subject sentence of your paragraph.[79]

J.A. Bright has some nice exercises for letter writing:

SUDAN LIGHT AND POWER COMPANY, LTD.
(Incorporated in England)

KHARTOUM
P.O. Box 86
Tel. No. 2217 (Accounts)
Tel. No. 2468 (Repairs)

Branches
Omdurman. Tel. No. 5623
Khartoum N. Tel. No. 2723

KHARTOUM ELECTRICITY AND WATER SUPPLY

(a) Write to the above company saying that you have been sent the bill for somebody else's house.

(b) Write to the above company asking whether it is or is not possible for them to run later buses between Omdurman and Khartoum, and whether the bus service could not be extended to cover Khartoum North.

(c) Reply to (b), agreeing to the first suggestion, but rejecting the second. Give reasons.

(d) Write to the above company asking about the terms upon which special buses may be hired. Answer your own letter.[80]

And finally, here is a semi-controlled composition exercise on parallelism of my own. This differs from the others in that there is still attempt at guiding the structures. The reader will have to experiment where in the range of semi-controlled writing such a composition belongs:

Model: from Gerald Dykstra, "A New Dimension in Writing Laboratories" Such supporting materials should also contribute toward meeting one of the major shortcomings inherent in most classroom teaching-oversize classes. Yet, if having thirty to eighty students under one teacher is not conducive to normal interpersonal linguistic communication, neither is the ideal to be found in the opposite extreme of having each student hermetically sealed off from his fellows in a laboratory booth.

Neither classroom situation nor laboratory nor textbook nor trained teacher nor any other element by itself will provide us with a panacea for all our ills, but through use of varying combinations of these some people seem to be learning some English. There is every reason to believe, and little reason to doubt, that English teaching can be further improved by new and better supporting materials which may take the best from current materials or classroom situations while meeting some of the shortcomings.

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79 Janet Ross and Gladys Doty, *Writing in English: A Composition Text in English as A Foreign Language.* (New York: Harper and Row 1965), p. 144.

80 J.A. Bright, *English Composition Course for Overseas Students* (London: Longmans, 1962), p. 121.

Assignment:

Rewrite the entire passage, changing *such supporting materials to such a political system.* Make up your own shortcomings or change *oversize classes to overcrowded housing in slum apartments.* Follow the general structure of the model, especially the parallel structures, but make whatever changes in vocabulary that are necessary for the passage to make sense. Use your imagination freely.[81]

[81]Paulston and Dykstra.

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LIST OF ABBREVIATIONS AND DEFINITIONS
PERTINENT TO THE TEXT

TEFL (EFL) Teaching English as a Foreign Language...identifies programs of English language instruction in parts of the world where some other language is spoken, e.g., just as the study of Chinese in United States schools is classed as "foreign language" study, so the study of English in France comes under the heading of "foreign language" study. An English language program in Turkey, therefore, would be an example of a TEFL program.

TESL (ESL) Teaching English as a Second Language...identifies programs of English language instruction found in English speaking areas but intended to benefit non-English speaking persons in those areas, e.g., an English language program of instruction in London for Italian speakers living there would be an example of a TESL program; all English language courses for Spanish speakers offered in the New York City public schools are TESL programs. We can now make the following TEFL/TESL distinction: the same English language course for non-English speakers offered in Mayaguez, Puerto Rico and in Brooklyn, New York, would be given two different classifications, the one in Mayaguez would be an example of TEFL, and the one in Brooklyn would be TESL.

TESOD (ESOD) or SESD Teaching English to Speakers of Other Dialects or Standard English as a Second Dialect...identifies programs of General Standard English instruction, generally found in English speaking communities and intended to benefit English speakers who use a non-standard pattern of English, e.g., a course in General Standard American English for Cockney English speakers would be an example of TESOD.

TESOL (ESOL) Teaching English to Speakers of Other Languages...is simply a broader classification of convenience to include all three already identified under one heading, i.e., TEFL, TESL, and TESOD are all specialized activities under the heading of TESOL.

These classifications can be conveniently projected to include other language study areas, e.g., S for Spanish, C for Chinese, G for German, P for Portuguese, N for Navajo etc. For Spanish language study programs for example, we can establish the following classifications:

TEFL (TFL) Teaching Spanish as a Foreign Language...for Spanish language programs found in China, Japan, England, Turkey, the United States, etc.

TSSOD (SSOD) Teaching Spanish to Spakers of Other Dialects...as in the case of standard Castilian courses for Andalusian Spanish speakers.

TSSOL (SSOL) Teaching Spanish to Speakers of Other Languages...a convenience classification which would include TSFL, TSSL, and TESSOD.

English as a Second Language is also used to identify the use of English (By common agreement) as a lingua franca in multilingual areas, as is the case in some of the new countries of Africa where the citizenry is composed of numerous different speech communities, and where no satisfactory agreement can be reached on making any one of the native languages the "official" language of the new nation. A temporary and makeshift solution is to make some outside language, be it English or French, or Portuguese, or some other, the language of government and official transactions. This type of solution avoids intense, internal jealousies but commits everyone to having to learn a second language.

Services Provided by the New York State Education Department, Bureau of Bilingual Education

The Bureau of Bilingual Education, with regional offices in Albany, Buffalo, New York City and Long Island,provides services to the State in bilingual education/English as a second language programs. The Bureau's activities, presently involving twenty-two different language groups, include the following:

I. Technical Assistance to school districts in areas such as: on-site teacher training workshops; school-community relations; desegregation planning; and preparation of proposals for funding. Technical assistance is also provided by letter and telephone.

II. Monitoring of ESEA Title VII, ESEA Title I and State Chapter 720 programs in the schools.

III. Publications presently include: Haitian, Chinese, Spanish, Native American, Greek, French and English as a second language materials, documents on bilingual programs and testing, teachers' handbooks, and a quarterly newsletter.

IV. Media Projects include: a series of public service announcements on bilingual education, video-tapes of conference presentations such as Judith Nine-Curt's presentation on Puerto Rican body language, Spanish translations of several films, and a half-hour video tape on bilingual education.

V. Resource Library (in the Albany Office) includes a wide range of materials in bilingual education and English as a second language. Upon request, materials are available on loan to schools throughout the State.

VI. Program Planning and Coordination for bilingual education, including the gathering of statistics demonstrating the need for (and performance

of) bilingual education programs.

VII. Bilingual Higher Education services are provided by Bureau of Bilingual Education personnel working in the Grants Administration Office.

VIII. Bilingual Migrant Programs are developed and coordinated for migrant children throughout the State.

The Bureau of Bilingual Education serves thousands of children and adults in all regions of the State. For more information, please call:

Albany Office:	
Coordinating and Central New York	(518) 474-8775
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Western New York	(716) 686-2087
Long Island Office:	
Long Island and Westchester	(516) 997-8700 ext. 370
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